

SEP 12 1951

VARIETY

Published Weekly at 154 West 60th Street, New York 19, N. Y., by Variety, Inc. Annual subscription, \$10. Single copies, 25 cents. Entered as second class matter December 22, 1948, at the Post Office at New York, N. Y., under the act of March 3, 1879. COPYRIGHT, 1951, BY VARIETY, INC. ALL RIGHTS RESERVED

VOL. 184 No. 1

NEW YORK, WEDNESDAY, SEPTEMBER 12, 1951

PRICE 25 CENTS

NBC PLANS TV 'SPECTACULARS'

Song-Sharks Use Radio-TV as Bait In Feeding on Amateur Cleffers

With such programs as "Songs For Sale" opening up some opportunities for amateur cleffers, the song-sharks are currently operating their racket at full blast. The sharks, who have several million aspiring writers in the U. S. to feed upon, have been pitching up a get-rich-quick prospectus to their potential customers via a showcasing on radio and television.

The racket has been intensified recently but the operation has remained the same. The sharks usually advertise in the pulps and hinterland press that they give professional assistance to the budding writers, either by supplying a tune to a finished lyric or the reverse. Since apparently there are more poets in the U. S. than tunesmiths, the sharks generally supply the melodies. Prices for their services usually depend on what the traffic will bear and sometimes run as low as \$3 for a "collaboration."

In their ads the sharks dress up their bait via a list of their credits, which is as near to misrepresentation as one can get without violating the law. They usually include among their songs variations on hit titles, all tricky switches on well-known standards.

Staffers who run such shows as "Songs For Sale," however, are hep to the operations and throw such entries out of the competition. In some cases the sharks make no effort to hide their identity, using a form lead sheet with their names

(Continued on page 21)

Psychiatrist Blames 'H'wood Dream World' For 50% Marital Snags

Detroit, Sept. 11. Wives who try to live in "a Hollywood dream world" were blamed by a Detroit psychiatrist for more than half of all marriage crackups. Dr. A. S. Church told the National Conference of Catholic Charities that pix have given American girls "an unhealthy delusion about marriage."

"Every girl expects to live in luxury and raise beautiful children who will never have any illness," Dr. Church said. "They find that all men are not handsome, good health is not universal and that husbands fail to keep them ecstatic with constant affection."

Dr. Church added that films and, to some extent, parents and schools "picture life as a bed of roses—failing completely to immunize girls for the shock to come."

After the honeymoon, wives realize their "Prince Charming" mates are bald, have dentures and like to stay out nights. "Their husbands get laid off from work and their kids get sick," he said. "Then the wives start cracking up and come to me for help."

Montgomery Clift's 6G For 6 Mins. on Television

Indicative of the kind of coin NBC is willing to spend for the upcoming Kate Smith Wednesday night hour-long video show in a bid to combat the Arthur Godfrey CBS stanza, are the guest star fees the network is willing to shell out.

In addition to a top comic weekly, the show will also have a dramatic spot. Montgomery Clift goes into the Sept. 26 presentation, pulling down \$6,000 for six minutes.

Program preems Sept. 19, with Paul Lukas and William Bendix as the initial guests.

Continued Divvies Boost Interest Of Picture Investors

Current investors' interest in motion picture stock issues was seen further strengthened via dividend declarations by three film outfits within the past week. While two, Loew's and Paramount, came as no surprise, the third, RKO Theatres, had not been generally anticipated in view of the chain's heavy dropoff in earnings.

RKO chain has set a divvy of 10c per share on its outstanding capital stock, payable Oct. 15 to stockholders of record on Sept. 28. This represents the first payoff to share-owners since the circuit began independent operation via divorce last Jan. 1.

Loew's continued to maintain its \$1.50-per-year rate with its regular quarterly payment of 37½c per share of common voted by the board of directors last Wednesday (15). This is payable Sept. 29 to holders of record on Sept. 14.

Paramount Pictures held to its

(Continued on page 15)

Benny's TV Drama Debut On 'Lucky Strike Theatre'

Hollywood, Sept. 11. Jack Benny will make his television dramatic debut on Robert Montgomery's "Lucky Strike Theatre" via NBC-TV in November as star of "Gratitude," a play penned by the late Frank Craven. He'll have the role played originally on Broadway by Ernest Truex.

Benny, whose radio and TV shows on CBS are also sponsored by Luckies, was to have preemmed the new season for Montgomery. His trip to Korea to entertain American troops, however, forced a necessary postponement of his appearance. He'll fly to N. Y. for the show, taping his radio program that week in advance.

2 HR., 1-A-MONTH SUPER-HOOPLAS

NBC-TV is blueprinting a new and radical departure in programming. It involves a once-monthly series of "spectaculars," each running two hours in length and allotted in cream time segments. They'll be sold to clients currently occupying these choice nighttime periods, who will relinquish their regular shows for the once-a-month super-attractions and participate in a joint bankrolling formula currently being devised.

Within the framework of these "spectaculars," NBC's video execs will shoot for so-called "colossal" attractions heretofore unattainable and which otherwise would be "frozen" out because of the present SRO status.

If, for example, Rodgers & Hammerstein finally okay a sponsorship performance of "South Pacific" on TV, it would be channeled into the two-hour "spectacular" with the clients sharing the tab. Likewise, any other major "first" in video, such as a Danny Kaye TV preem, a super all-star Red Cross show, a major "Frontal Lobes" project, etc., would be earmarked for the once-monthly series.

Initially Sylvester L. (Pat)

(Continued on page 53)

B'way Bistros See Boff Biz

Talent agencies and nitery owners anticipate an excellent season in cafes. Perceptives report that placements this year are above those of last season. The flock of New York nitery openings last week, which introduced the fall cafe season, was sufficiently potent for operators to discard gloomy forecasts that prevailed this past spring and during the hot months.

The Manhattan schnapps stubes opened exceedingly strong. About 200 were turned away for Lena Horne's first showing at the Riviera, Ft. Lee, N. J. There were turnaways at Joe E. Lewis' Copacabana bow. The rope was up at Le Ruban Bleu's debut, and there were standees outside the main upstairs room after its first show got underway.

Returning vacationers also

(Continued on page 18)

WCTU'S HADACOL ATTACK

Omaha, Sept. 11. Hadacol has reached the attention of the Women's Christian Temperance Union. Dry outfit has attacked sale of the "dietary supplement" to children, as well as the performance of the Hadacol Caravan in the Public Stadium here, slated for tomorrow (Wed.). Hadacol contains 12% alcohol, which the makers claim is used merely as a preservative.

Berlin May OK a Tele Biog Series To Punch Over 'The American Story'

DeMarcos Help Sell Fashions in Mpls. Minneapolis, Sept. 11

Not content with offering gratis displays of latest modiste creations on beautiful models, to the strains of orchestra music, a department store here is tossing in name acts for added measure.

Dayton's, leading local store, included Tony and Sally DeMarco's ballroom twirling with its Nettie Rosenstein fashion show last week to which no admission was charged. During their dance interludes, Sally De Marco, of course, wore Rosenstein gowns.

B' Pictures Join Top Product In Upturn at B.O.

Boxoffice upturn which started early in the summer and has continued into September is providing additional encouragement now to film chiefs in that lesser pix are also doing better biz. The original hypo was given by a series of big-budgeted specials, but audience interest now appears to be extending right down the line.

The big ones, such as "Here Comes the Groom," "That's My Boy," "Capt. Horatio Hornblower," "David and Bathsheba," "Alive in Wonderland," "Show Boat" and others, are still scoring comparatively better than the underslotted product. However, lesser pix have picked up in recent weeks to a very encouraging degree. Whether that's a free ride on the coattails of the better films or a reflection of re-

(Continued on page 54)

Irving Berlin, who has ducked any biographical stage, screen, radio or TV—may acquiesce to a video series if it can be made to come off as being typical of "The American story." His TV show tonight (Wed.), under Red Cross Shoes auspices, is only vicariously biographical—the accent, at the songsmith's behest, is a salute to America rather than to himself. By eschewing any personal fee, and agreeing to the show if the shoe company donated \$25,000 to the "God Bless America" Fund of the Boy Scouts and Girl Scouts of America Foundation, this was Berlin's way of again acknowledging his frailty to his beloved adopted land.

The Red Cross Shoes show, however, has sparked a possible series that can run 13, 26 or 39 weeks to embrace Berlin's 44 years as a popular songwriter. It would trace his arrival in Castle Garden (pre-Ellis Island), as a Russian emigrant, and musically limn the Berlin saga and song cavalcade in 30-minute vignettes providing (1) it is for some purpose—say, raise,

(Continued on page 61)

School Teeoff Means 50 Acts a Day for N.Y.'s 'Largest Buyer' Network

With the New York public schools having reopened Monday (10), it's revealed that the grammar schools in this city are probably the largest buyers of talent locally. New York's public school system has a minimum of 50 acts working every school day of the year. The pay isn't of the highest, but it's a comfortable living with most of the talent averaging around \$6,000 annually.

Majority of acts used on the scholastic circuit are magic and puppet turns. There are a few health shows with such descriptive

(Continued on page 54)

THE NEW Hour of Charm

DANCERS • CHOIR • COMEDY • ORCHESTRA

A GROUP OF SOLOISTS

A COMPLETE HOUR OF ENTERTAINMENT FOR COLOR

Under the Direction of PHIL SPITALNY

Japanese Film Cops Venice Fete's Top Prize; Par's 'Carnival' Also Cited

Venice, Sept. 11.—Grand prize for the best all-around picture was handed a Japanese film yesterday (Mon.) at the 12th International Film Festival. Winner is "Rashomon" ("In the Woods"), turned out by the Daisai studios. Achira Kurosawa directed from a novel by Rjunosue Acutagawa. Cast includes Toshiro Mifune and Masayoshi Mori, among others.

Three prizes for "outstanding" films were conferred upon Paramount's "The Big Carnival" (formerly titled "Ace in the Hole"); "The River," an Oriental International production entered from India; and France's "Le Journal d'un Cure de Campagne" ("Diary of a Country Priest").

Laurels for the three "outstanding" films were of equal value but of different motivation. No prizes for "Best" director were granted, since such encomiums were implied in the "best" picture awards. Billy Wilder directed "Carnival," as did Jean Renoir "The River" and Robert Bresson "Le Journal."

"A Streetcar Named Desire" (WB) was awarded a special prize. This tribute, incidentally, may be awarded by the jury for any motivation not covered by the usual categories.

Jean Gabin was adjudged best actor for his work in "La Nuit" (Continued on page 18)

'Incident' Results From Stockholm Hotel's Bar To Egyptian Tumbling Act

Stockholm, Sept. 6.—The sudden wave of hoodlums, which has strangely swept the Swedish capital, is said to be at the bottom of the Hotel Lind, a small pension, refusing accommodations to the 4 Ramesses, who are on the current bill at the China, Stockholm's No. 1 vaudeville. The tumbling act are Egyptians, but Frau Lind told the press that she had "accepted a reservation for four German artists, and if they say Germans they must send Germans. I have a certain standard at my hotel and we cannot accommodate Negroes," as she chose to call the acrobatic family.

It became a minor case here, where the Swedes are known for their "broad" thinking.

The local juvenile delinquency, alleged to have "an American jazz and American movies influence," is also something very foreign to the normal temper of the Swedish people.

GYPSY, SCOTT SCORE AT LONDON PALLADIUM

London, Sept. 11.—The new four-headliner Palladium show indicates a capacity crowd for its fortnight's engagement. Program, which premiered yesterday (Mon.), is topped by Gypsy Rose Lee and her Four American Beauties which went over handsomely. Hazel Scott, in the closing spot, held the audience intact, while local fave Ted Ray landed a big exit band. The French imports, Campagnons de la Chanson, got the house measure with their tunes.

House was sold out for the first two shows and advance sales were strong for the entire engagement.

Funnyman

Bob Hope

Has his own idea of what the
cell letters stand for

NBC: Nothing But Commercials

An amusing byline feature in the

upcoming

NBC SILVER JUBILEE

edition of

VARIETY

Max Gordon to TV As Sinatra Producer; 40G Budget for Show

Legit producer Max Gordon will branch out into television as producer for CBS of the upcoming Frank Sinatra show. Gordon has signed a long-term pact with the web, and may double into other programs as soon as the Sinatra show, which tees off Oct. 9, gets rolling. Sinatra will air opposite Milton Berle's "Texaco Star Theatre" on the rival NBC video web, in the Tuesday night 8 to 9 period.

With the show carrying a \$40,000 talent and production budget, CBS has parted the Andrews Sisters to guest on the screen, with other surrounding acts still to be selected. Jack Benny has been set for the Nov. 13 show when he comes east for the Friars testimonial for the comedian. Show will start from N. Y., but may shift its origination to Hollywood later in the season, depending on Sinatra's film work. CBS has only recently started to pitch the show to potential sponsors, since the details were only finalized this week.

Jack Donaghy, who directed the singer's show last season on CBS, will again direct. Harry Kurnitz, the screenwriter, Artie Auerbach and Al Schwartz will handle the scripting.

Pugnacious Pooch Routs Ponderous Pachyderms

Greensboro, N. C., Sept. 11.—Seven elephants had the shakes after being chased out of town at Louisburg, N. C. by a pugnacious little dog who attacked the circus parade here and caused a cross-country stampede.

The animals went AWOL from a parade through town by the Campa Circus Co. of Gonzales, Tex. Employees of the circus organized a safari and started in pursuit, and finally led them out of a swamp three miles east of Louisburg. One of the smaller elephants almost got stuck. He had to be helped out of the swamp on a path of brush and logs.

B. C. Davenport, owner of the elephants, said it was unusual for the pachyderms to go onto soft ground. He reasoned they must have been badly frightened.



BOB MORRIS

During the past year he's sung more songs and emceed more shows on television than any other pop singer in the business. That covers a lot of territory but this record speaks for itself. We'd like to play it for you.

Management
PHIL EDWARDS
1650 Broadway P.O. Box 7-2942

Met Adding More Legit Producers

With Tyrone Guthrie, London's Old Vic director, poised to stage a new production of "Carmen" for the Metropolitan Opera Assn. this fall, the Met's legit list begins to stand out all the more. Three theatre people are already set to do opera productions at the N. Y. house this season. Margaret Webster will stage the season's Nov. 13 opener, "Aida." Alfred Lunt, making his bow as an opera director, will put on a new version of Mozart's "Così fan Tutte" in English. In addition, Garson Kanin is rehearsing the special company of "Die Fledermaus," which the Met will send out on tour this season.

Legit angle became prominent last season, with advent of Rudolf Bing as the Met's new general manager. He wanted "a breath of fresh air" from Broadway, he said. Miss Webster was brought in to stage last season's opener, "Don Carlo," this not only being her first attempt at opera staging but also the first time a femme has ever put on an opera at the Met. Critics called it one of the season's best jobs.

Kanin was originally called on by Bing to do a new libretto for "Die Fledermaus," with Howard Dietz furnishing the lyrics, and Kanin was then asked to stage the work. It was the season's big hit, setting an all-time record in the Met's 67-year history for number of performances in one season. Its (Continued on page 18)

ROZ COURTRIGHT MAY EXTEND EUROPE TOUR

Hernando Courtwright, president and managing director of the Beverly Hills Hotel, returned from London by air yesterday (Tues.) and flies back to the Coast after the Robinson-Turpin fight tonight (Wed.). His wife, singer Rosalind Courtwright, is remaining in London considering offers from the Chez Carriere, Le Drap d'Or and Chez Florence, all in Paris, as well as other bids from niteries in Rome and Milan.

If singer doesn't accept any of the foreign dates, she'll return to the U. S. to play rooms lined up for her by Music Corp. of America. It was their first European jaunt.

Hepburn Back Home After Pic; Other Arrivals

Katharine Hepburn, who costars in Horizon Productions' "African Queen" with Humphrey Bogart, returned to New York yesterday (Tues.) on the Queen Elizabeth. Studio interiors on the indie venture were just completed in Britain. Location work was lensed in Africa.

Also arriving was actress Geraldine Brooks. She has a top role in the French-made film, "Beat the Band," which recently finished shooting in Paris. Other show biz passengers included, musically star Irene Manning, actress Constance Collier; Howard S. Cullman, legit backer; and Ted Mack, radio-TV amateur hour emcee.

East Vs. West for TV Dominance

The coming months will probably witness an all-out competitive battle between the east and west coast impresarios for dominance as the major TV production centre. In some quarters the opinion is expressed that the current slugs between theatre TV vs. home viewing, or the perennial pix vs. video battle, will pale in contrast to the jockeying that's on tap to establish a "home base" for television.

While on the one hand there are a flock of adherents to the Eddie Cantor camp in subscribing to the belief that perhaps 80% of TV will "go Hollywood," just as all the major attractions in radio staked their claims on the Coast back in the '30s, the "stay east" advocates are equally as convinced that the Gotham know-how will forestall any such general exodus.

Meanwhile the agencies are betwixt and between in trying to formulate a TV modus operandi for the future. With the tobing of sponsored radio attractions emanating from the Coast over the past couple of seasons, many of the agencies have either shuttered their Hollywood offices or drastically retrenched. A widespread "go Hollywood" movement in TV would necessitate a revitalizing of their Coast offices and personnel, probably cueing wholesale N. Y. to L. A. shifts of key men.

DIANA DICKERING FOR LEGIT SHOW IN AUSSIE

Diana Barrymore, going out to Australia later this month for a nifty date in Sydney, wants to appear in legit there after her club stint, which will last a month. Actress, who appeared in "Streetcar Named Desire" on the straw hat circuit this summer, conferred with Dorothy Stewart, N. Y. rep on the J. C. Williamson Theatres Aussie chain, on doing "Streetcar" Down Under. Drama, however, was done in Aussie last year with Viola Keats, Russell Hardie and Adele Langmire, and pull of a repeat isn't certain. Williamson also reports a tight production asked for the fall, with no theatres available.

Miss Barrymore is to appear at the Celebrity Club, Sydney, Sept. 29. Her husband, Robert Wilcox, is going to Aussie with her. There's still a chance the duo may get together with Williamson on another legit tour than "Streetcar." Meanwhile, Miss Stewart, who is a songwriter ("Now Is the Hour") as well as legit rep, has written two new songs which Miss Barrymore will use in her Aussie nifty date.

Alaska GIs Need Shows As Much as Korea, Sez Jack Powell, Who Bothed

Entertainment for troops in Alaska is just as necessary as shows for the GIs in Korea, according to Jack Powell, who returned last week from a five-week Camp Shows jaunt through Alaska and who previously this year toured the Korean peninsula. Powell headed the first post-war unit to play both areas and is slated to be in the initial European-Middle East package to be dispatched by Camp Shows around Nov. 1.

Powell declared that U. S. troops stationed in Alaska are removed from any outside activity. They have a minimum of diversion and there's little for them to do during off hours. The various island outposts do not have much in the way of outside recreation or visitors and there's a feeling of loneliness there. This feeling of being isolated is accentuated by the vast spaces of the barren country.

All their shows, Powell said, got excellent reception from the troops. To do their quota of entertaining, the troupe had to fly vast distances and do two shows daily. One flight took nine hours under extremely dangerous conditions. Several times, Powell stated, it was so bad that they were unable to land and had to proceed to the next point.

Adding to the jitters of the company was the fact that there were a number of crashes during the time they were there, with more than 70 fatalities. However, Powell pointed out, flying conditions are considerably better in winter.

The troupe played to installations where as many as 5,000 were in the audience. Unit comprised, in addition to Powell, Evelyn Hampton, Bill Roberts, Elaine Lewis, Paul L. Paul and Dorothy Wenzel.

Camp Shows last week dispatched another unit to Korea. Acts consist of Frankie Conville & Sunny Dale, Walter Walters, Jr., Mage & Karr and Les Smith.

Restaurateur Al Schacht also left last week to do his baseball pantomime for troops in Korea. Negotiations are on for Audrey Totter to entertain in that area.

Jeritza to Do 'Salome' At 73; Second Comeback In Her Native Vienna

Vienna, Sept. 4.—After a Salzburg song recital during the Music Festival there, Maria Jeritza, 73-year-old diva, returned to Vienna this week for a second annual comeback of opera and concert appearances. Last year Jeritza scored in "Tosca" at the State Opera. This year she intends to expand the repertoire to include appearances in "Rosenkavalier" and the Richard Strauss "Salome" roles in which she was sensational a generation ago.

Local opera aficionados are particularly amazed at Jeritza's decision to do "Salome," where she will be inevitably compared to such international favorites as Ljuba Welitsch and the new and youthful German star, Christl Goltz. "Salome" is a demanding and sexy role requiring vocal agility along with a lavish flesh display in the "Dance of the Seven Veils."

Run on opera tickets for "Salome" started the moment Jeritza's appearance was announced, and a sellout is assured. Diva works free, giving her fee to local musical charities and the fund for rebuilding the big opera house on the ring, bombed out in the last days of the war. It is slated for a 1952 reopening.

The night of Jeritza's return, a big crowd, with a brass band, gathered before Hotel Krantz and serenaded her until she responded with balcony bows and tossed flowers to admirers. They don't do this for modern-day operatic favorites. Jeritza's husband, J. P. Seery, Newark, N. J., umbrella manufacturer, accompanied her here.

House Red Probers Meet Prior to Film Hearings

Hollywood, Sept. 11.—Rep. Donald L. Jackson has launched exec hearings of the House Un-American Subcommittee in the Federal Building prior to resumption of the Red probe hearings next Monday (17). Jackson has been here several weeks.

Other committee members and Counsel Frank Tavenner, Jr., are due later in the week. Between 35-40 witnesses have been subpoenaed for sessions, expected to last two weeks.

A number of these are admittedly friendly and expected to divulge names of party members.

Four of the 40-odd subpoenaed were questioned Monday by Jackson and investigator William Wheeler. Reuben Shipp, co-writer of the "Life of Riley" airshow, was the first called. He issued a statement later to the effect that he refused to be intimidated into cooperating with the committee. Others called included art directors-animators Eugene and Bernyce Fleury and furniture man Percy Solotow.

Shipp was told to appear at the public hearing Sept. 20.

Barring last-minute change, hearings won't be televised. Rep. John Wood, chairman, notified KTTV that the hearings "in all probability" will be the same as in Washington, sans video. KTTV is one of several videotape outlets which pitched for the coverage.

Donn Tatum, ABC video veepee, says net asked Washington long ago but never got reply. Neither did Klaus Landsberg, KTLA veepee, on a similar request. Jackson has indicated he favors televising it but it's up to the full committee.

Subscription Order Form

Enclosed find check for \$
One Year
Please send VARIETY for Two Years

To
Street
City Zone State

Regular Subscription Rates

One Year—\$10.00 Two Years—\$18.00

Canada and Foreign—\$1 Additional per Year

VARIETY Inc.

154 West 46th Street

New York 19, N. Y.

PIX BACK TO TOP-PRICED NOVELS

Hike to \$2.60 Brings No Squawks As TV Sees Record Ray-Randy B.O.

Theatre television will reap its biggest gross to date when big-screen houses air the Ray Robinson-Randy Turpin middleweight championship bout on an exclusive basis tonight (Wed.). Fight is to be carried by 14 theatres in 11 cities (excluding metropolitan New York, where the bout is being staged) and the houses have upped their ticket tabs for the event to new highs, ranging from \$1.95 to \$2.60.

That the theatres will have no trouble selling out was demonstrated by several houses which sold reserved-seat tickets in advance and posted the SRO sign almost as soon as the fix went on sale. Despite the upped price, exhibitors reported not a single squawk from the fight fans. One exhibitor said it was not a question of price with patrons but whether "we can get in to see the fight." Warners' Stanley, Philadelphia, for example, which is charging \$2.60 for its 3,000 seats, had a cashier work only two four-hour shifts on the reserved seats before they were gone. House then sold standing room at \$1.50.

Royale Theatre, Philly, which is in a low-income Negro neighborhood, has also sold out its 1,000 seats at \$1.95. Theatre plans to sell standing room starting about half-an-hour before fight time tonight. Royale has received a number of calls from Negro fight fans in Baltimore requesting tickets for the bout. It's to be carried in Baltimore only by Loew's Century, at which Negroes are not permitted. Century, incidentally, is one (Continued on page 4)

Disney Eyes Suits Vs. Exhibits 'Linking' His 'Alice' With Bunin's

Numerous exhibits playing the Lou Bunin version of "Alice in Wonderland" are being threatened with legal action by Walt Disney for advertising that in one way or another gives the impression the pic is the also-current Disney version. Souvaine Selective Pictures, which is distributing the Bunin film, is not involved.

Offending exhibits, Disney attorneys charge, have purchased paper from National Screen Service on the Disney film and then doctored it for use with the Bunin pic. In most cases this has consisted in elimination of Disney's name, but use of the Disney characters. Since the latter are copyrighted, lawyers claim they have an open-and-shut case.

One drive-in went even further. It used the Disney three-sheet and eliminated the Disney name above it. However, underneath was printed "also Walt Disney short subjects." Catch was that the "also" and "short subjects" were printed in minuscule type, while the "Walt Disney" was tremendous. Overall impression thus given was that "Alice" was the Disney version.

National Screen Service, which handles accessories for the major companies, sells posters to anyone, whether or not they're playing a picture getting the Disney paper is no problem to exhibitors.

McCarthy Returning From Europe Sept. 20

John G. McCarthy, director of the international division of the Motion Picture Assn. of America, is expected back at his desk in New York about Sept. 20 following his current three-month tour of Europe. He was slated to arrive in Paris yesterday (Tues.) from Venice, where he had been attending the film festival.

McCarthy has also been in Spain, England and the Scandinavian countries on various film negotiations. He's now working on a new Franco-U. S. agreement to replace the present pact.

O'Hara to Coast

Joyce O'Hara, acting proxy of the Motion Picture Assn. of America, will plane out of N. Y. tonight (Wed.) for the Coast for confabs with studio heads. O'Hara will also keep an eye on the revival of the House Un-American Activities Committee hearings in Los Angeles Sept. 17.

He'll be in Hollywood for several weeks.

Stockholder Unit Takes Bows For RKO's 10c Divvy

The 10c per share divvy declared by RKO Theatres last week was claimed by a spokesman for the dissident stockholder group in the company to have resulted from its action. He pointed out that he could name at least a dozen proxy controversies in the past couple years where dividends were declared or upped in order to influence minority stockholders in favor of the management.

Loose confederation of shareholders, led by Wall St. broker David J. Greene, is meantime going ahead with formalization of itself into a minority stockholders' committee. This is in preparation for a fight for control it plans to wage at the annual meeting in December.

Howard Hughes now owns controlling interest in RKO Theatres, but his stock is in the hands of a trustee, in accordance with the antitrust decree. Greene, group, which claims control of at least as many shares as Hughes, wants representation on the five-man board, all the members of which were named by Hughes.

Compromise is still possible, rep of the Wall St. federation declared, although there have been no conferences or negotiations with RKO execs recently to indicate such likelihood. Greene has met with Sol A. Schwartz, prez of the circuit, but nothing came of it.

Greene group has had reps out of town meeting with important stockholders and lining up their (Continued on page 17)

TOA's Sullivan Again Blasts 'Life' Mag's Blast

Washington, Sept. 11. Pull-fledged attack on Life magazine, which recently carried an article "unfavorable" to the film industry, was launched by Gael Sullivan, exec director of the Theatre Owners of America, at a luncheon meeting of the Advertising Club of Washington here yesterday (Tues.).

Apparently in reference to heavy advertising by major film companies in Life, Sullivan said, "I am wondering how long we as an industry must go on financing our own blackmailers. Life should stop at our table, rather than sitting out our throat."

Sullivan explained that the industry provided the armed forces with 44,000 free prints during World War II, and added, "Did Life give away any free subscriptions?" Both Life and Time reporters were said to be at the meeting.

Coast Film Earnings Up

Sacramento, Sept. 11. Average weekly earnings in the film studios went up to \$105.88 during July, compared with \$101.77 a year ago, according to the California Labor Statistics Bulletin. Hourly earnings for the month averaged \$2.53, against \$2.47 for July, 1950.

SEE 'BIG' FILMS AS BEST COINERS

Hollywood's going back to high-priced novels as source material for films. Demonstration at the b.o. in the past few months that big pix are now the industry's prime money-makers has swung the studios back to thinking in terms of expensive bestsellers.

Purchase of three important novels at upper-bracket prices in the past three weeks is the tipoff to the new trend. Story editors see it leading to a flock of buys during this coming fall and winter at increasingly rising prices.

Whether the new demand for "big" pix will also send Hollywood back to Broadway for story material remains to be seen. Story editors think it likely. Legit buys by studios have greatly lagged in the past few years because of high prices being sought by playwrights and producers.

The three books purchased in recent weeks are "The Cat in the Hat," by Herman Wouk, which Stanley Kramer bought for \$65,000, "The President's Lady," by Irving Stone, which 20th-Fox acquired for \$75,000, and "My Cousin Rachel," by Daphne du Maurier, which 20th (Continued on page 17)

U.S. Should Combat Pic Curbs Abroad in Tie-In With Foreign Aid: Daff

U. S. Government's display of interest in various foreign countries, via financial assists, should be matched by an interest in the welfare of Hollywood pix abroad. Alfred E. Daff, Universal's global salesopper, declared in N. Y. Monday (10) following a six-week worldwide tour.

American pic product has a vast foreign audience, Daff stated. He said this will continue unless the films are legislated out of the various foreign markets. U. exec expressed the thought the U. S. State Department should take an active role in combatting any threats of new restrictions on the Hollywood output.

While biz abroad is at a healthy level, Daff operates on the theory "it's never so good it can't be" (Continued on page 17)

National Boxoffice Survey

Post-Holiday Clips Trade; 'David' Takes Over 1st, 'Leatherneck' Second, 'Groom' Again Third

Although the weather continues fairly moderate in many key cities covered by VARIETY this week, usual post-holiday letdown along with a plethora of holdovers will make current week's overall total substantially lower than a week ago. Additional bookings for some of ace product released last week are causing a big reshuffle in top rating pic.

"David and Bathsheba" (20th) rated one of outstanding comers at boxoffice last session is taking over the No. 1 spot, with bookings in some 10 key spots covered by VARIETY. Totals are being swollen by unopposed engagements.

"Flying Leathernecks" (RKO) fifth a week ago is soaring to second position with about 16 engagements. "Reefer" (Columbia) continues third as last week although numerous dates are holdovers.

"People Will Talk" (20th), which was sixth in preceding round, is winding up fourth while "His Kind of Woman" (RKO) will finish fifth. "Jim Thome" (WB) is pushing up to sixth being seventh a week ago. "That's My Boy" (Paramount) 100% holdover currently is dipping to seventh, first time in five weeks it has not been b.o. champ. "Moonlight Bay" (WB), with some fresh bookings is taking eighth money. "Meet After Show" (20th), which was 10th a week ago, is finishing ninth. "Iron Man" (U. S. "Belvedere" (20th) and "Rich," (Pages 4-9)

Film Execs Encouraged at Biz Despite Return of Major TV Shows

Skouras Abroad Next Week

Spyros Skouras, 20th-Fox proxy, is now expected to plane out of N. Y. for Zurich, Switzerland, Sept. 20, to witness final demonstrations of the Swiss Eidophor theatre color TV system.

A number of 20th-Fox engineers are expected to accompany Skouras. Hope is that the system will be available for demonstration at the company stockholders' meeting in N. Y. Oct. 4.

See Wolfson Drafted to Top TOA at Meet

Possibility that Mitchell Wolfson of Miami will be drafted to head the Theatre Owners of America at the annual convention and trade show at the Hotel Astor, N. Y. Sept. 23-27, is likely, the TOA grapevine reports.

However, Wolfson, co-owner of the Wometco Circuit, last year indicated that he wanted to bow out as chairman of the TOA board. Whether TOA members will prevail upon him to accept the post is a moot question.

Present indications are that a definite effort will be made to elect a president from a section of the country other than the northeast, which has had a monopoly with Arthur Lockwood and Sam Pinanski heading the national organization. Pinanski has served for the last two years.

Two other proxy possibilities, each far from New England and both high in TOA national affairs, are Myron Blank of Iowa and Sherill Carwin of Southern California. Standing committees for the convention, named by general chairman St. Fabian, are as follows:

Theatre television, Mitchell Wolfson, Wometco Circuit, Miami, distributor-exhibition, Walter Reade Jr., Walter Reade Theatres, N. Y. (Continued on page 17)

Film execs are finding much encouragement in the strong biz racked up by pix over the weekend despite the return to the air of a flock of big TV shows. Saturday-Sunday theatre b.o.s. were excellent throughout most of the country.

Weekend was viewed as crucial in telling whether the hefty hype that film biz has enjoyed this past summer had a semblance of permanence or whether it would be wafted away with the seasonal combark of the big tele shows.

Good grosses, therefore, were viewed with more than usual enthusiasm. They're not being taken as indicating anything final in p.v.-v.s. TV, however, pending return of other important shows during the next couple weeks and further testing of last weekend's results.

Top tele Hooper grabbers that went back on the air last Saturday (8) were NBC's "All-Star Revue," on which Edio Pinza made his TV debut and the alternating stars of the show for the season (Ed Wynn, Jimmy Durante, Jack Carson and Olsen & Johnson) did guest shots. (Continued on page 19)

Chaplin, Lloyd Still Nix Their Post-1917 Pix For TV, Despite Offers

Hollywood, Sept. 11. Despite numerous overtures, there's little chance that comedies made by Charles Chaplin and Harold Lloyd since 1917 will be available to video for several years. Reps of the two comedians admit that numerous offers have been made during the past year for TV rights to the large backlogs of silent two-reelers and both silent and sound features made by the two comedians, but all pitches have been rejected.

Position of Chaplin is unique in that he holds full ownership to all of his pictures made since 1917. (Continued on page 17)

VARIETY

Trade Mark Registered
FOUNDED BY NIMH SILVERMAN
Published Weekly by VARIETY, INC.
Harold E. Hines, President
154 West 50th St., New York 19, N. Y.

Hollywood 38
6311 Yucca Street
Washington 4
1202 National Press Building
Chicago 11
612 No. Michigan Ave.
London WC1
8 St. Martin's Pl., Trafalgar Sq.

SUBSCRIPTION
Annual \$10 Foreign \$11
Single Copies 25 Cents

ABEL GREEN, Editor

Vol 184 No 1

INDEX

Bills	54
Chatter	62
Film Reviews	6
House Reviews	55
Inside Legit	56
Inside Music	44
Inside Pictures	17
Inside Radio	17
Inside Television	26
International	41
Legitimate	56
Legit	61
Music	44
New Acts	55
Short Film Reviews	22
Quintaries	63
Pictures	3
Radio Television	22
Radio Reviews	22
Reviews	43
Frank Scully	61
Television Reviews	26
Unit Reviews	54
Vaudeville	49

DAILY VARIETY
Published in Hollywood by
Daily Variety, Ltd.
\$15 a Year, \$50 Foreign

Theatre TV Sets Giants-Rams Grid, Defense Training as Public Service

In an attempt to prove both the versatility and public service aspects of theatre television for the upcoming Federal Communications Commission hearings on the granting of exclusive channels, Theatre TV Network this week packed for its first football game pickup and also the initial use of big-screen video for training purposes.

To test the training technique, TNT prez Nathan L. Halpern arranged with the Federal Civil Defense Administration to utilize theatre screens in New York, Philadelphia, Baltimore and Washington for instruction of more than 11,000 civil defense workers Saturday (15). Theatres are offering their services free for the experiment and if it's successful, the Civil Defense unit plans to extend the training to all cities in which theatres are equipped for big-screen TV.

Hour-long show is scheduled for 8 a. m. before the boxoffice opens for the day at the Broadway P.A. amount. Warner's Stanley in Philadelphia, Loew's Century in Baltimore and the RKO-Keith Washington. For the first time in theatre TV, the audience will be able to talk back. Through telephone circuits especially installed for the test, spectators will be able to ask questions of the civil defense instructors who will originate the show in Washington.

While the training of civil defense workers naturally is of paramount importance, the theatres also are not losing sight of the fact that the unique adaptability of theatre TV for such public service work will serve them in good stead when they apply to the FCC for (Continued on page 15)

20th-Fox Asks FCC For Right to Share Industrial TV Setup

A proposal which would make it unnecessary to assign a special band of frequencies for theatre television was made in a petition filed last week with the Federal Communications Commission by 20th-Fox. Company requested the agency to enlarge the issues at the theatre TV hearings, scheduled for Nov. 26, to include consideration of possibilities of using microwave frequencies (6,425 to 6,775 mc) already allocated for various industrial services.

Through its Washington counsel, Welch, Mott & Morgan, 20th contended that theatre TV is as much entitled to share in the use of frequencies assigned to the Industrial Radio Service as are other users of the IHS band. Company pointed out that rates for IHS do not exclude theatre TV.

Petition asserted that it was only recently, upon reviewing possibilities of the proposed theatre service through informal conferences with Commission staffers, that it was discovered that theatre TV may be eligible for use of IHS frequencies. However, if the Commission should determine that theatre TV is not eligible, petition urged that IHS rules be amended to include theatres.

Iris Barry Exits Modern Museum; Griffith Replaces

Iris Barry, director and curator of the Museum of Modern Art, N. Y., film library has resigned. She has been succeeded by Richard Griffith, who was her assistant and prior to that was executive director of the National Board of Review.

Change took place early in the year but has never been publicly disclosed. Miss Barry has retired and is living permanently in the south of France. She had been associated with the Museum since 1932 and before that was motion picture editor of the London Daily Mail.

Griffith 39, is also a former film critic. He won a Rockefeller Foundation fellowship in 1937 for research in film history. He also served as New York film correspondent for the Los Angeles Times. This is his second stretch at the Museum. He returned about two years ago after previously having been assistant to the curator from 1940 to 1952.

1-Day Truce

Despite the battle between theatre television and home video for rights to certain sports events, the theatres may cooperate in boosting home TV for at least one night. NBC and the N. Y. Herald Tribune are planning special birthday ceremonies Sept. 20 between halves of the N. Y. Giants-Los Angeles Rams pro football game, which the theatres are to carry on an exclusive basis. As a result, it's likely that the big-screen houses will pick up the ceremonies as their half-time filler.

NBC which is celebrating its 25th anni. is lining up an all-star talent display for the between-halves show, including such names as Milton Berle, Jimmy Durante, Sid Caesar and Imogene Coca, Owen & Johnson, etc. In addition, NBC board chairman Niles Trammell, along with Whitehall Field, Herald's movieper, will be on hand to receive special plaques.

Pix Forces Mass For Drive to Get Video Channels

Massing of film industry forces for the fight to obtain exclusive theatre television channels was furthered Monday (10) in an all-day huddle of the Motion Picture Assn. of America's video committee with representatives of exhibitor organizations, attorneys, engineers and the National Exhibitors Theatre TV Committee. Meet comprised mostly an exchange of ideas and suggestions, with no decisions arrived at on any specific points.

Group approved the appointment of an engineering committee to coordinate recommendations for the standards to be adopted. With indie consultant exec S. N. Fabian in the chair, the exhibitors presented their views on the basic issues involved in girding for the unified stand before the Federal Communications Commission. Under discussion were such items as the number of channels that might be needed, whether it will be better to have them operated by the industry or to lease common carriers, the advisability of attempting (Continued on page 63)

LOW-PRICED TV UNIT IN ASBURY FITE BOW

Another new low-priced theatre television unit will get its first test tonight (Wed.), when Walter Reade's St. James Theatre, Asbury Park, N. J., prems the equipment manufactured by Trad Television. The unit, an instantaneous projection model similar to the RCA projector, is priced under \$10,000, and Trad is rushing production of a number of them for sale to exhibitors.

Theatre TV Enterprises, syndicate comprising a group of Philadelphia exhibitors and businessmen, has meanwhile finalized the list price on its unit at \$3,495. Outfit, which has already installed a system at the Royale Theatre, Philly, is asking \$1,500 down, with the remainder to be financed. According to a spokesman for the group, there are no additional charges for installation. Designed mainly for smaller theatres, the unit can be mounted in the third or fourth row of the orchestra at a sacrifice of only four seats. List price also includes the special screen required.

Trad system, according to company spokesmen, can be installed in a theatre's regular projection booth and is simple enough in operation to be handled by regular boothmen. Included in the price is the main set, along with a stand-by unit. It throws a full 20-foot picture, same as the RCA system.

Writers Win \$9,500 For 'Pirate' Piracy

Los Angeles, Sept. 11. Jack Pollack and Aubrey Wisberg won a \$9,500 verdict in their piracy suit against Columbia Pictures, Kay Pictures and Sam Katzman in Superior court.

Writers charged they submitted their original story, "The Pirate and the Slave Girl," to Katzman, who used it to produce "Barbary Pirates" for Columbia release.

RKO Keeps Faith With Exhibs in Nix of Radio Sale of Ray-Randy Fite

Exclusive theatre rights to the Randy Turpin-Sugar Ray Robinson bout tonight (Wed.) extends to a six even on radio coverage. RKO, which is handling the production and distribution of the fight films, was given the option by the promoters, the International Boxing Club, of having a sponsored broadcast and turned it down.

IBC informed Robert Mochrie, RKO sales chief who set up the fight films deal, that it could easily find a sponsor for a broadcast if he desired. That would have reduced the guarantee—in excess of \$200,000—that RKO was forced to give for the film rights.

Mochrie and his staffers mulled the proposition for 24 hours and then decided against it. One school of thought at RKO favored the broadcast idea as of great promotional value for the films. People in the past have indicated a desire to see the films of a good bout after hearing it on the air.

If it was felt, however, that a broadcast would have a tendency to keep patrons out of theatres the night of the fight and thus a service could be done exhibs by keeping it away from radio, as well as TV. On that basis, Mochrie counted on greater exhib support for the films—which he has received.

RKO's deal with IBC is a combination for tonight's Iray and the Saddler-Pep go Sept. 26. Guarantee for the pair was over \$300,000, breaking down to about \$200,000 for Robinson-Turpin and \$100,000 for Saddler-Pep. RKO, in addition, absorbs cost of camera crew, erecting of special towers for some of the cameras, and prints and advertising.

In addition to insuring the fight for theatres via the guarantee, RKO that way got itself a more favorable deal than on previous battles. IBC received \$385,000 as its share on the Louis-Charles fight a couple years ago, that was the top for any bout, which RKO handled on a straight percentage basis.

IBC therefore, was pretty certain of getting better than the \$200,000 RKO guaranteed if it were willing to accept the same deal on Robinson-Turpin as on Louis-Charles. Fight managers, however, are said to have made a better deal with IBC for the rights on the basis of cash on the line, so IBC sacrificed part of the coin it might have expected in order to get the advance.

Replaces Warfield on Bd.

George A. Brownell, partner in the law firm of Davis, Polk, Wardwell, Sunderland & Kiendl, has been elected to the Loew's board of directors, succeeding the late David Warfield.

Davis-Polk outfit represented Loew's in the industry antitrust suit.

Ray-Randy TV

(Continued from page 3)

of the theatres which has not sold any tickets in advance, declining to put them on sale until tonight.

Several theatres will be tied in for the fight for the first time. These include Walter Reade's St. James, Asbury Park, N. J., the Uptown Chicago, and the New Shenandoah-Konn circuit, St. Louis. It had been hoped that equipped houses in Minneapolis, Birmingham and Los Angeles might also be included in the network for tonight's fight but American Telephone & Telegraph was unable to supply networking facilities in time. It's expected, however, that they may be able to take the Willie Pep-Sandy Saddler bout Sept. 26.

TOA's N. Y. Convention to Hear: 'Exhibs Must Merge With Video'

Tix Agcy. Handles TV-er

Philadelphia, Sept. 11. Underlining the hot interest in the theatre TV coverage of the Ray Robinson-Randy Turpin middleweight title fight tonight (Wed.), the Kennedy ticket agency here for the first time is handling tickets for the event at the Warners Stanley Theatre.

Agency advertised all last week in Philly newspapers that it had tickets on sale for \$3.00. Price includes the \$2.60 gross charge of the Stanley, plus \$1.20 agency commission, which is the legal added bite for theatre tix here.

\$700,000 Advance Switches Fidelity From 20th to RKO

A \$700,000 advance offered by RKO is reported to have been a principal reason for the switch by Fidelity Pictures of release of its "Chuckaluck" from 20th-Fox to RKO. Pic, produced by Howard Welsh for the indie unit in which he's partnered with A. Pam Blumenthal and Joseph Seidelman, stars Marlene Dietrich, Arthur Kennedy and Mel Ferrer.

Fidelity was able to cancel its distribution deal with 20th since the company couldn't send the pic into release until next year. Partners were anxious to start liquidating it sooner because of the expense of continuing to tie up the \$900,000 invested in "Chuckaluck." The opportunity to get the RKO deal with a \$700,000 advance was thus particularly welcome. Coin was used to completely pay off the bank loan and most of the investment of second-money sources.

Investors are left with a very small portion of the film. Among the heaviest angels is J. Arthur Warner, Wall St. broker, who is investing in a series of Fidelity pics.

L. A. to N. Y.

Luther Adler
Richard Arlen
George Be'anchine
Louis Berg
Tee Carle
John Carroll
Alfred E. Daff
Jane Froman
David Golding
Farley Granger
Coleen Gray
Clarence Greene
Jennifer Jones
Forrest Judd
Joseph Kaufman
Henry Koster
Arthur B. Krim
John Lavery
Sonya Levina
Jeff Livingston
Roddy MacDowall
Beverly Michaels
Mitch Miller
Thomas Mitchell
Patti Page
Milton R. Rackmil
Henri Rene
Cyril Ritchard
Lina Romay
Russell Rouse
Natalie Schafer
David O. Selznick
Irene Mayer Selznick
Dinah Shore
Charles Simonelli
Mike Sloane
Jan Sterling
Forrest Taylor
Kay Thompson
Jean Wallace
Cornel Wilde
Williams Brothers
Louis Wilson
Shelley Winters

N. Y. to L. A.

Wendell Corey
Hernando Cortright
Sonja Henie
Monica Lewis
Jerry Paris
Harvey Stone
Astrid Varnay
J. Arthur Warner

N. Y. to Europe

Judith Anderson
Lois Andrews
Cornell Borchers
Joseph I. Breen
Sherry Britton
Warren Caro
Eric Daniell
Mischa Elman
John Garfield
Stanley Gilkey
Farley Granger
David E. Green
Celeste Holm
Vladimir Horowitz
Jennifer Jones
Elias Lapinere
Louis Liptone
Marie McDonald
Guthrie McClintie
Joseph McConnell
Darius Milhaud
Lucien Nachbaur
Harold Salsman
Ned Schuyler
David O. Selznick
Judy Wahn
Shelley Winters
Blanche Yurka

Europe to N. Y.

Lauren Bacall
Humphrey Bogart
Genevieve Brooks
Al Capp
Marguerite Chapman
Cyd Charisse
Constance Collier
Howard S. Cullman
Marcel Dario
Ben Henry
Katharine Hepburn
Sud Hyams
Alfred Katz
Eliem Kurtz
Frederick Lechner
Fulton Lewis, Jr.
Ted Mack
Irene Manning
Tony Martin
Dimitri Mitropoulos
William Satori
Sam L. Seidelman
Robert E. Sherwood
Henry Souvaine
Gloria Stroock

DISTRIBS' CLEARANCE BLUES

U-I Returns to High-Budget Films But With Accent on Stars, Not Art

Universal-International, in shaping new production plans that will return it to a limited number of high-budgeters each year, is plotting a complete switch from the heavy-cost product that got it in trouble three years ago. Eight new pix planned with budgets of up to \$1,000,000 or more will be in the same novelty-action genre as the same economical pix which in the past year have put U-I on the profit highroad.

Difference will be in increased star value, for which the studio will lay out the added coin. Subject matter accounting for present success won't be tampered with. There will be no return to the arty or sophisticated type product, such as "All My Sons," "Another Part of the Forest," "Letter to an Unknown Woman" and other expensive pix which ran U-I heavily into the red.

Aim of the return to big-budgeters is to widen the grossing potential of the company's distribution setup. Feeling is that U-I is now the undisputed leader in catering to some 8,000 accounts that lap up the type of product it has been making, but that there are 10,000 other houses from which it should be drawing coin.

Purpose of the new type production is to tap this market. It is felt that can be accomplished by broadening and varying the U-I program without, in the process, jeopardizing the company's present favorable niche.

U-I will put 36 productions in all before the cameras during the fiscal year starting next month. Half of the entire output will be in color.

Double Purpose

New program, it is hoped, will mean not only the bigger product goes into the previously untapped houses, but that possibly it will pave the way also for bookings on

(Continued on page 17)

Bennett-Wanger As M.C.s of New Series of Vidfilms

Hollywood, Sept. 11. Motion Pictures for Television, Inc., which acquired hundreds of old features for video, including a block of Monogram pix, plans production of new telepix to be financed by a subsidiary, Des Moines Enterprises Inc. Elliot Hyman, David Stillman and Matty Fox, before returning to N.Y., closed a deal for the first series of 26 half-hour vidpix with Joan Bennett and Walter Wanger as emcees.

Ralph Branton, Monogram Pict board nominee, is also reported associated with group. Edward Lewis, who spent six months settling the deal, will be executive producer, William Stephens taking charge of production. Hyman said he has lined up ample sources of financing for a total of eight series. Miss Bennett and Wanger will intro each of the first 26, with Miss Bennett starring in two. Procedure is to secure package deals, with the Sam Jade agency contributing five packages, including script, stars and director. Lewis, who will have to approve each setup, says agencies have already submitted a total of 22 of the 26 needed. Each project, being a separate package, will be available for syndication on individual rather than block basis. Plans have been set up for advance payment and profit participation to packages and stars.

Geo. Skouras Heading Brotherhood Pic Unit

George Skouras, proxy of the Skouras Circuit, will be national chairman of the Motion Picture Division for the 1952 Brotherhood Week.

Exec committee of the division meets at a luncheon at the Hotel Waldorf-Astoria, N.Y., tomorrow (Thurs.), to discuss plans for the coming year.

Name Heermance Ass't To Mono-AA's Mirisch

Hollywood, Sept. 11. Walter Mirisch, Monogram-Alled Artists executive producer, today named Richard Heermance as his assistant. Latter is associate producer on "Rodeo," a Monogram Cinecolor venture starring Jane Nigh and John Archer, which Mirisch is personally producing.

Heermance also served as associate producer on the company's recently completed science-fiction pic, "Flight to Mars." He supervised cutting of a number of big budget Mono-AA features since joining the organization in 1945.

1-a-Month Color Pic Slated From Mono for '51-'52

Guarantee of at least one color picture a month among the total Monogram and Allied Artists release of 45 features during the 1951-52 season was assured in New York yesterday ("Tues.") by Monogram proxy Steve Brody. Production will be paced at four pictures monthly.

Pointing out that "this year is the most successful in the history of the company," consolidated for the fourth quarter ending June 30 exceeded any quarter in history of the company, and firm had combined earnings of \$258,118 for the first nine months of the fiscal year, Brody predicted that the year's stockholders' report the last week of this month or the first in October will show even greater gains.

The color phase of the Monogram 1951-52 season, Brody stated, began eight months ago, and there are now five color pictures completed, in Cinecolor, with two others ready to roll. Another tint film, in Technicolor, is now in production in England, it's "24 Hours in the Life of a Woman," starring Richard Todd, and it's part of a production deal Monogram has with Associated British Pictures calling for two pictures a year for three years. Plans also are under way for pictures produced in Japan with the Shochiku Co.

Morey Goldstein, vicepres and general sales manager, reported that a new sales policy for the new Monogram program will be outlined at four regional sales meetings to be held during the next 30 days. First meeting is set for the Warwick Hotel, N.Y., Sept. 22, for sales representatives from Albany, Boston, Buffalo, Cincinnati, Cleveland, Detroit, New Haven, New York, Philadelphia, Pittsburgh, and Washington. Second confab will be Sept. 29 for the midwest exchanges either in Chicago or Kansas City. Southern and western sessions will be set within the next few days.

Bernstein Back to Britain But Due Back in Month

Sidney Bernstein planned back to England over the weekend after five weeks in New York. He expects to return, however, in about a month to begin active work on the Coast with his producing partner, Alfred Hitchcock, on a film for their indie unit, Transatlantic Pictures. Latter releases through Warner Bros.

Bernstein returned to England to look into the affairs of the Granada Circuit, which he and his brother Cecil operate there. He's been on a script search in the U.S. He said prior to leaving that he and Hitchcock now have three or four prospects, and will make up their mind on one of them when he returns.

QUICK PLAYOFFS SOCK 'EM HARD

In the light of recent court decisions, some distributors now are singling the blues over their own action in drastically cutting clearances in thousands of situations across the country. They now believe they cut them too much and unnecessarily, and the resultant quick payoff of pix has worked to their disadvantage.

The N.Y. Federal Court and the U.S. Supreme Court, in opinions in the industry antitrust suit, said clearances must be "reasonable." Under this edict, the film outfits went on their clearance-reduction spree. Some lawyers now think they showed an overabundance of caution in their effort to comply with the courts.

In back of this thinking was the recent decision by Federal Judge Leon R. Yankwich which rejected a \$300,000 suit against the distributors by Fanchon & Maes in behalf of its Baldwin Hills Theatre, L. A. Jurist approved clearances of 21 days after first-run in L. A. and similar areas.

Judge Yankwich also said the fact that various of the distributors operated on the same clearance system was not in itself illegal. He said, in effect, this uniformity of clearance constituted business logic, reasoning that all the companies had the same problems and came up with the same solutions for the gain and protection of each individually.

Lawyers interpret Judge Yankwich's opinion as clarification of the decrees in the industry case. They figure it makes it clear that there's justification in three-week clearances in some areas. Also, they are likely to be less fearful about uniformity in the spacing of

(Continued on page 19)

SAG Cancels Lippert Pact Over TV Sale; Preps Vid Pay Talks

Hollywood, Sept. 11. Screen Actors Guild opened its campaign to secure added payment for players appearing in theatrical films that are sold to television by cancelling its contract with Robert L. Lippert Productions as of Nov. 5. Notice of cancellation contains the clause "We offer to meet with you and the Independent Motion Picture Producers Assn. to negotiate a new contract."

Reason given for the cancellation was that Lippert had sold several pictures made after Aug. 1, 1948, to TV without negotiating with the Guild on added pay to actors for their television rights.

Guild bases its action on a section of the 1948 contract, which says in part "If the producer shall televise or license televising of any new motion picture film, the Guild may cancel this contract on 60 days' written notice."

Lippert recently sold half a dozen unprofitable films to television in order to recover their negative costs. He sold none that paid at the theatre boxoffice. He refused to discuss the cancellation, declaring the case was in the hands of F. E. Chadwick, head of IMPPA. Latter declared that members of his organization reserved the right to distribute their pictures in any medium that will recoup the negative costs.

ZANUCK ADDS 16 PIX TO 20TH'S 1951 SLATE

Hollywood, Sept. 11.

Darryl F. Zanuck, just back from a vacation in Europe, announced a production program of 16 starters before the end of the year, in addition to five features currently before the cameras.

Twentieth-Fox production chief expressed optimism over the film situation and predicted a definite upward trend at the boxoffice.

Majors Advised to Nix Admish-Price Fixing to Avoid Conspiracy Suspicion

Aleman, Jr., Woos U.S. Producers for Mex Co.

Hollywood, Sept. 11. Miguel Aleman, Jr., son of the Mexican President, has set up Cine matografica Tele Voz, Mexico City, for co-production of American-Mexican pix in association with Hollywood producers. Richard Tompkins, former general manager-treasurer for RKO at the Mexican Churubusco studios, is here trying to interest Hollywood producers, offering partial financing.

Deal involves Aleman paying all below-line costs, Hollywood producers assuming above-line costs. Tompkins expects to set three pix with first to roll in November. Others are to be at three month intervals.

WB Again Turns To Television In Unloading Realty

Warner Bros. last week for the second time turned to video to find a customer for the real estate it is unloading in preparation for divestment. Company sold to NBC for \$500,000 its Vitaphone studio in Brooklyn. (See story in TV section.)

Network's plan is to use the building for live-show origination and for production of telefilms. It is equipped for sound, but had been used by WB only for storage purposes in recent years. Another small studio across the street from the Vitaphone lot is being held by Warners for storage.

WB a few months ago sold to NBC a 20-acre plot it held in Burbank. WB is building a studio on it. Selloffs are part of a master plan by Warners to pare all of its real estate and other assets to the bone in preparation for the forthcoming split of theatres and production-distribution.

Aim of the firm is to get as much cash as possible for use in reducing quantity of outstanding stock. This strengthens its position by enabling it to maintain its dividend rate despite decreased earnings, since the divvy must be paid on a fewer number of shares. WB has reduced its outstanding securities by about 1,250,000 shares already via this route.

'Living' Piracy Suit Settled Out of Court

Los Angeles, Sept. 11. Piracy suit for \$150,000, filed by John B. Stone and Fred C. Barnes against RKO, Jack Gross, Irwin Shaw and Robert Sparks, was settled out of court for an undisclosed sum.

Writers declared the picture "Easy Living" was based on their own "Never Say Die," without compensation. They asked \$50,000 for the yarn and \$100,000 punitive damages.

D.C. Warns Mfrs. In Applying for Materials

Washington, Sept. 11. Manufacturers of photographic goods were warned yesterday Mon. that they must file applications for raw materials under the controlled materials before Oct. 1 which is the deadline for requests on scarce materials for the first quarter of 1952.

Manufacturers are reminded that they should file only one CMP-4B application under each product code. However, where repair and replacement parts are separately scheduled, the requirements for such parts must be included in a separate CMP-4B application.

While a Federal Court Judge found the fixing of admission prices by distributors is not illegal per se, film companies still are under order to refrain from the practice, N.Y. attorneys pointed out this week.

The legal nod given upped scales was in a decision by Judge H. Church Ford in District Court, Lexington, Ky. The court denied the motion of the New Harlan Theatre, Harlan, Ky., for dismissal of percentage actions brought against the house by Columbia, United Artists and Universal. Dismissal move was based on the contention that admission price provisions in exhibition contracts made the contract illegal. The action covers a period prior to the U.S. Supreme Court decision in the industry antitrust suit.

Judge Ford decided the fixing of admissions in itself is no violation of the Sherman antitrust laws. However, there would be a violation upon evidence the companies had engaged in a conspiracy.

Thus, Judge Ford's decision is consistent with the Supreme Court's edict banning the increased scales. Supreme Court had found a conspiracy, and the film outfits are consequently bound by the injunction against the tilted ticket prices.

Distribution lawyers said the Ford decision was especially significant because, if sustained, it would rule out from future percentage fraud cases the upped-scale angle from exhibitors' defense.

Judge Ford said in part:

"There is no dispute as to the fact that many of the license

(Continued on page 15)

Gerald Shea Elected Prez Of Late Mike Shea Co. In Trustee Dissolution

Following dissolution of a 10-year trustee operation and disposition of the corporation's stock to members of the late M. A. Shea's family, Gerald Shea was elected president of Shea Enterprises, Inc., at a meeting in N.Y. on Monday.

Outfit is a holding company whose interests include Jamestown Amusement Co. and other chains in Massachusetts, New Hampshire, N.Y., Ohio and Pennsylvania.

Gerald Shea succeeds E. C. Grainger, in the proxy's post. Grainger will continue as general manager of the operation. Shea is a member of the family through his marriage to Dorothy Shea, daughter of M. A. Shea, but is otherwise unrelated to the family.

When M. A. Shea died Oct. 19, 1940, he left his business in the hands of three trustees, Grainger, Edward C. Rafferty and the late Dennis F. O'Brien. Before his death O'Brien had been a member of the N.Y. law firm of O'Brien, Dressell & Rafferty, of which Rafferty is now a partner. Thomas E. Shea succeeded O'Brien as trustee upon the latter's death.

Three trustees have prepared their final accounting and delivered the company's stock to the widow, Margaret Shea; three sons, Thomas E., Maurice A. and William B. Shea, Jr., and to Mr. and Mrs. Gerald Shea.

Metro OK's Story On Brass Bands by Lasky

Hollywood, Sept. 11. Metro has given Jesse L. Lasky the greenlight to develop and produce a musical based on his own story idea, "The Big Brass Band." It deals with famous bands and band music, to be told through the romance of a pair of young musicians.

Lasky originally developed "Caruso," which he sold as a package to Metro. He has followed band activity for years, and estimates 10,000,000 young people in the U.S. are members of bands.

There are many unusual, no-
worthy scenes, such as Toby crying
in the rain, trying to get in
into the house; the whipping scene
the love scene between Mon-
and Toby, as she speaks out
the mute lad the love he feels
her, and then answers him in ki-
the scene of the pathetic custo-
ers, anxious to have their sear-
go on even though Mime. Fl.

(Continued on page 18)

'MOVIE TIME' OPTIMISM SOARS

Raps 'Movietime' as 'Plot'

Minneapolis, Sept. 11.

Declaring that many independent exhibitors now regard "Movietime U.S.A." as, in part, a plot to help distributors further to "gouge" them, Bennis Berger, a member of the national Allied States board of directors, announced that at the board's next meeting, Oct. 27, he will call it to "divorce" itself from COMPO and participation in the latter's all-industry drive to invigorate the boxoffice.

Berger says he's prompted by the fact that Paramount has revealed that its 1951-52 lineup will start with three compulsory 40% pictures, after the company previously had put itself on record as eliminating "must" percentage.

"This is the tipoff," asserts Berger. "It now becomes apparent that the distributors are determined to use COMPO and 'Movietime U.S.A.' to bleed independent exhibitors more through still higher film rentals. Other companies no doubt are readying themselves to follow Paramount's lead."

At the same time, independent exhibitors taking part in the 'Movietime' drive will be helping to create a demand with the public for these 40 and 50% pictures. Distributors will probably be laughing up their sleeves at exhibitor suckers."

Par Demands H.O. Approval For All Dates on Top % Pix; Exhibs Beef

In a move which already has gone against the grain with some theatremen, Paramount has directed all its exchange managers to secure homeoffice approval of all playdates on "That's My Boy," "Here Comes the Groom," and "Place in the Sun."

While the policy applies only to those three pix, presumably it will be extended to cover other top-bracket releases in the future. Idea behind the measure is to insure that Par's pix sold on a percentage basis will not be given inferior playing time.

Distrib found instances where, after exhibition began, have been set, the exhib puts a flat-fee rental pic in a weekend slot and places the percentage-deal film at a midweek date. Under this scheme, the distrib collects only the pre-fixed amount of coin from the flat-fee rental film although the weekend is the big money-making period.

Business is lesser midweek when the company's percentage-deal film is run. Par feeling is that the whole arrangement means an inequitably high share of the b.o. dollar for the exhib and consequently has ordered the h.o. approval of playdates.

Among exhibs beefing about the policy is the Pacific Coast Conference of Independent Theatre Owners. Outfit, which is headed by Rotus, Harvey, claims it results in unnecessary delays and insufficient time for exhibs in setting bookings.

Par h.o. toppers for some time now have been complaining to field

(Continued on page 17)

Two 'Doc' Merman Indies Set to Go

Two new indie production units organized by L. B. (Doc) Merman, former production manager for Pine-Thomas, will soon have cameras grinding at opposite ends of the globe. First unit, in which Merman is partnered with Maurice O'Hara and her husband, Will Price, will shortly begin shooting its initial, "Born in Paradise," in Hawaii. Second unit, in which Miss O'Hara and William Nassour are partners with Merman, will make three pix at the Elstree studios in England.

"Paradise" will probably be distributed by United Artists. Merman made a tentative arrangement with prexy Arthur B. Krim when in New York recently on his way to Europe. It is understood the pic may come in under the banner of the new Sam Briskin-Sol Lesser-Edward Small corporation, which is to provide six a year for UA. They'd provide financing and supervision for Merman in return for a chunk of the profits.

British deal has just been set up by Merman in cooperation with British-American Pictures. Nassour would provide the dollar financing. Merman unit will get western hemisphere.

(Continued on page 18)

The Home-y Touch

Hollywood, Sept. 11.

Inmates of Folsom and San Quentin Prisons don't like gangster pictures but are strong for family comedies.

That was the word brought back by Hugo Fragonese after a tour of the two jail houses to get ideas for "My Six Convicts." Dates are the prisoners' second choice, with musicals third.

Yank Pixites Fear Brazil Setting Up Film Control Bd.

American film companies are fearful that the Brazilian government is bent on setting up a special commission with control over the local entertainment industry. U.S. execs reported they have spotted indications to this effect and are plenty concerned for the reason that Brazil ranks among the top five world markets for Hollywood films.

Such a government commission would concern itself primarily with the motion picture business since it is by far the largest of the entertainment trades from the standpoint of economics and public audience. American outlays gross over \$10,000,000 annually in Brazil and remit over \$6,000,000 in dollars to N.Y.

Commission under consideration probably would have control over all film imports, remittances of earnings to the U.S. and local admission prices.

Immediate problem facing the Motion Picture Assn. of America is that its S.A. rep, Joaquin Rickard, is ill in N.Y. and cannot trek to

(Continued on page 15)

Brother Had Brother Fired in Labor Row, NLRB Examiner Finds

Washington, Sept. 11.

A feud between two brothers resulted in a labor dispute in which Fox Plains Theatres and Fox Midwest Amus. Corp. were pressured by unions into firing one of the brothers, according to findings of a National Labor Relations Board trial examiner.

The examiner recommended over the weekend that the discharged man be restored to his job with full payment of back salary; he found the Fox theatres and unions guilty of unfair labor practices.

Case involves Kenneth Caraway, who worked first as projectionist and then as maintenance man at the Fox theatres in Coffeyville,

(Continued on page 17)

B.O. DRIVE CUES INDUSTRY CO-OP

Even the most skeptical of industry observers, eyeing the vast exhibit support being amassed for "Movietime U.S.A." are now viewing optimistically the b.o. promotion drive that starts in October. Paradoxically, they credit the recent article in Life mag with much of the success of the campaign.

While it has been generally agreed for several years that the industry had to bestir itself out of its lethargy and enter into a co-operative effort to restore public interest in films, "Movietime" was frankly viewed with a highly jaundiced eye by hard-headed industry promotion specialists until a few weeks ago.

They felt that it was much too loosely organized, that the major companies had dallied in the early stages so long that the time left to do a proper job wasn't sufficient, and that the whole campaign, in any case, wasn't fully enough plotted.

Worst of all, they anticipated a large effort on a national-level failing to make a dent on the b.o. being

(Continued on page 21)

City Investing Hurdles B'way Booking Snags; Theatre Skeds Loaded

Maurice Maurer, who has frequently during the past year had a struggle for product for the three Times Square houses he operates for City Investing Co., N.Y., has no such problem now. As a matter of fact, it's vice versa at the moment, with the Astor, Victoria and Bijou, the theatres in question, all loaded up until Jan. 1 at least.

Astor gets Paramount's Bing Crosby-starrer, "Here Comes the Groom," Sept. 20. That's expected to run only seven or eight weeks, since Par has already released it through most of the country and is anxious to get it into the New York circuits for Thanks-giving.

Thus the way will be cleared for Metro's "Quo Vadis" around Nov. 15. Indefinite run is in sight. In any case, by the time it winds up, Columbia is expected to have one or more pix ready for the house under the deal by which it gets first crack at the Astor and Vic.

Col opened "Saturday's Hero" at the Vic this week, and will probably keep the house continuously occupied from now on. Next on its slate is likely to be "Whistle at Eaton's Falls." Following that, Col

(Continued on page 21)

8 NEW PIX NEXT WEEK TO GIVE B'WAY BIG HYPO

Next week promises to be one of the biggest of the season on Broadway, with at least eight new pix slated to hit the first-run. They'll give a hefty hypo to a flock of strong holdovers, giving an advance taste of what the product promised for the "Movietime U.S.A." campaign is expected to do throughout the country during October and November.

In addition to Warner Bros' "Capt. Horatio Hornblower," which opens at the Music Hall tomorrow (Thurs.), the week's starters will include several other of the season's top-budgeters. The rundown at the moment is:

Tuesday (18) — "Flying Leathernecks" (RKO) at the Paramount, and "Mr. Peek-A-Boo" (UA) at the Trans-Lux 6th.

Wednesday (19) — "Streetcar Named Desire" (WB) at the Warner, "The Day the Earth Stood Still" (20th) at the Mayfair, and "The Well" at the State.

Thursday (20) — "Here Comes the Groom" (Par) at the Astor, and "Lorna Doone" (Col) at the Palace.

Friday (21) — "No Highway in the Sky" (20th) at the Roxy.

COMPO Faces Problem of Successor To Depinet; Hope of Mayer Staying

Drama, Adventure Vie

Straight drama and adventure pix vie for top place among the 40 releases scheduled during October, November, and December for "Movietime U.S.A.," a survey reveals. Musicals and comedies come in a poor second best.

Tally shows 18 dramas, 14 adventures, seven musicals, and six comedies. Twelve of the films will be Technicolor, three Cinecolor, and one Tricolor.

N.Y. Exhibs Ask MPAA to Finance Film Exposition

Delegation of New York exhibitors yesterday (Tues) met with the executive board of the Motion Picture Assn. of America in N.Y. to give details of the proposed film industry exposition at the Grand Central Palace N.Y. next March and to ask for financial backing.

It was estimated several months ago by Fred Schwartz of Century Theatres, chairman of the delegation, that the exposition would cost a little more than \$400,000. It is understood that \$150,000 would be needed for rental and other overhead, and construction of special sets, booths, and other projects would cost about \$250,000. Much of the \$250,000 construction would be usable if the exposition is taken on a tour of principal cities as originally planned by a committee of the Council of Motion Picture Organizations headed by Schwartz.

Exhibitors throughout the country (Continued on page 17)

Chicago's Unit Quits Salesmen Union, Raps Its 'Inept Leadership'

Chicago, Sept. 11.

Chicago Lodge, Colosseum of Film Salesmen, officially withdrew from the national org this week as a result of "ridiculously inept leadership," Harold Zeltner, Chi group spokesman, said.

Action was result of inter-union hassle growing out of acceptance of \$7 weekly raise for film salesmen by Colosseum bargaining committee. Chi group complained the salary boost was insufficient, and two weeks ago voted to ignore org's national convention Oct. 27 in St. Louis, where increase was to be ratified.

Reportedly, several other major exchange lodges are pondering withdrawal. Break in Chi prompted activation of another guild here by Zeltner, which may result in formation of either a rival union for exchange salesmen or disintegration of Colosseum, Zeltner said. This depends, he said, on how many other lodges wish to break with Colosseum.

UA Defers TV Buildup To Stress Theatrical Pix

New Arthur B. Krim management at United Artists has pushed off plans for development of the company's television department until UA as squared away in the theatrical field. Krim group feels that is of prime importance until the company is restored to a solid financial footing.

Meantime, the TV department organized about three years ago under the former management, is being allowed to continue under John Mitchell's direction. It is paying for itself, meanwhile.

Film industry shortly will be faced with a couple of particularly knotty problems. One is finding a successor to Ned E. Depinet as president of the Council of Motion Picture Organizations; second, a replacement for Arthur B. Krim, COMPO's 1st v.p. Both have disclosed intentions of resigning.

This all hinges, of course, on what the industry charts for COMPO's future. Its chances of staying in business obviously will be plenty bolstered with a successful outcome of the upcoming "Movietime U.S.A." boxoffice project.

Assuming COMPO is here more or less permanently, Robert J. O'Donnell, topkick of the "Movietime" drive, will figure prominently in election of a new prexy.

Some feel there's some chance Depinet might be influenced to remain at the helm, but this generally is regarded as only a remote possibility. It's pointed out O'Donnell probably would have wide industry support in the COMPO presidential sweepstakes. He's been a key figure in numerous organized industry projects and has won widespread respect.

Prefer An Exhibitor

Also contributing to the speculation concerning O'Donnell is the fact he's an exhibitor. Theatremen doubtless would prefer to see some-

(Continued on page 19)

UA Benefits By M'w'kee Verdict

United Artists' financial stature appeared further enhanced this week via a decision in a suit involving the Towne Theatre, Milwaukee, 33 1/2% of which is owned by the distrib. U.S. Circuit Court of Appeals turned down the defendant distributors' appeal from a District Court's verdict awarding the Towne damages of \$941,000.

There's a chance of further appeal in the U.S. Supreme Court, but UA feels the Towne still figures to collect a large amount of coin by way of the action, possibly with a settlement.

Since it owns 33 1/2% of the theatre stock, UA obviously will benefit from any final determination of damages. However, because of the uncertainties involved, the company is not regarding the Towne case as a potential source of income for the present.

Current income is especially important for the reason prexy Arthur B. Krim and his party, under their deal with co-owners Mary Pickford and Charles Chaplin, will take over 50% of the UA stock if a profit is shown this year or either of the next two years.

UA is continuing at a good clip on the operating, earnings front.

(Continued on page 18)

Futter Sells Half Of His Film Library

Walter Futter, who for years has had the largest privately-owned film library in the country, has sold a half-interest in it to Dudley Murphy, vet Coast producer-director. Murphy is planning to make television shorts by culling footage in the library.

Entire 5,000,000 feet of film is being moved to vaults on the Coast, where Murphy will work. The library, once in excess of 50,000,000 feet, was started by Futter in 1924 with some original French Pathe footage. Army intelligence services used its travel footage during the war for guidance to invading troops and for other purposes.

Also out of the library came the clips for "Africa Speaks" and a number of other successful features produced by Futter.

'Groom' Tall \$24,000 in Strong L.A.; 'Pickup' Fast 25G, 'Continent' 24G; 'David' 39G, 'Woman' 20G, Both 2d

Los Angeles, Sept. 11. First-run pace is running ahead of same week last year despite fact that only three new bills started this session and that it is a post-holiday week. Total first-run tally last week hit mighty \$272,500 or 15% better than holiday week last year. Also it was biggest stanza for first-run spots since New Year's week of 1950 when 34 houses hit over \$300,000.

Three new bills are running very close. "Last Continent" in three theatres looks good \$26,000. "Pickup" shapes fast \$23,000 in two spots while "Here Comes Groom" also in two, looks big \$24,000. Latter is especially strong in view of low scale. "David and Bathsheba" still is great at \$39,000 in second round for two sites. "His Kind of Woman" looks big \$20,000 for second frame, three locations. Most other holdovers are just modest.

Estimates for This Week
Los Angeles, Vogue, Uptown (F.W.C.) 2,007, 885, 719 70-11-10 — "Last Continent" (Lip) and "Highly Dangerous" (Lip). Good \$26,000. In on rush booking after "People Will Talk" (20th) held only two days beyond initial week, with \$24,000 for 9 days.
Loyola, Wilshire (F.W.C.) 1,248, 2,296, 70-11-10 — "People Will Talk" (20th) (2d wk). Nice \$9,500. Held full second frame here. Last week, \$15,800.

Hollywood, Downtown, Wilshire (WB) 2,756, 1,757, 2,344, 70-11-10 — "Jim Thorpe" (WB) (2d wk). Off to \$20,000. Last week, stout \$37,800.

Loew's State, Egyptian (UA) 2,404, 1,538, 70-11-10 — "Rich, Young, Pretty" (M-G) and "Montana Desperado" (Mono) (Loew's only) (2d wk). Mild \$12,000 in 6 days. Last week, \$23,700.

Hillstreet, Panlages (RKO) 2,752, 2,812, 70-11-10 — "Pickup" (Col) and "Criminal Lawyer" (Col). Fast \$25,000. Last week, "Happy Go Lovely" (RKO) and "Hard, Fast, Beautiful" (RKO) \$25,500.

Los Angeles, Hollywood Paramounts (F&M) 3,398, 1,430, 60 — "Here Comes Groom" (F&M) and "Two Gals, Guy" (UA) (L.A. only). Big \$24,000, especially nice in view of scale. Last week, "That's My Boy" (Par) (4th wk), \$13,700.

United Artists, Ritz, Iris (UA-FWC) 2,100, 1,370, 814, 70-11-10 — "Francis To Races" (U) and "Native Son" (Indie) (UA only) (2d wk). Down to \$11,500. Last week, okay \$18,300.

Four Star (UA) 900, 90 — "Five" (Col) (2d wk). Fat \$6,500. First week, \$8,200.

Fine Arts (F.W.C.) 677, 80-11-50 — "Place in Sun" (Par) (4th wk). Near \$8,000. Last week, stout \$9,900.

Beverly Canon (ABC) 520-41 — "Kon-Tiki" (RKO) (20th wk). About \$1,500. Last week, fine \$2,000.

Chinese, Globe (F.W.C.) 2,048, 799, 80-11-50 — "David and Bathsheba" (20th) (2d wk). Great \$39,000 or near. Last week, smash \$54,700.

Orpheum, El Rey, Hawaii (Metropolitan-G&S-FWC) 2,213, 861, 1,006, 60-90 — "His Kind of Woman" (RKO) (2d wk). Big \$20,000. Last week, \$39,800.

Laurel (Rosenberg) 846, 8120-32-40 — "Tales Hoffmann" (Indie) (15th wk). Started current frame Monday 10 after okay \$5,600 last week.

H.O.s Hobble Hub B.O.; 'Passage' Fair \$15,500, 'Belvedere' Bright 11G

Boston, Sept. 11. Mostly holdovers at major houses this stanza with newcomers "Passage West" at Paramount and Fenway and "March of Renegade" at RKO Boston shaping little more than average. "Belvedere Rings Bell" at Astor looks nice. "That's My Boy" in third round at Met, is still fancy while "Flying Leathernecks" still is tall at the Memorial in second frame.

Estimates for This Week
Astor (B&G) 1,200, 90-95 — "Belvedere Rings Bell" (20th). Nice \$11,000 shaping. Last week, "Thunder on Hill" (U) (4th wk) fast \$7,000.

Boston (RKO) 3,200, 40-85 — "March of Renegade" (U) and "Wagon Wheels" (Rep) (reissues). Fairly good \$10,000. Last week, "Little Egypt" (U) and "King of Wild Horses" (Col), \$8,500.

Exeter (Indie) 1,300, 55-80 — (Continued on page 20)

Broadway Grosses

Estimated Total Gross This Week \$522,300
(Based on 18 theatres.)
Last Year \$555,700
(Based on 18 theatres.)

'Thorpe' Strong \$12,000 in Mpls.

Minneapolis, Sept. 11. Comparative scarcity of newcomers and their inability to kick up too much boxoffice excitement will tend to slow up biz this round. Sturdiest of new entries appears to be "Jim Thorpe," which looks to be socko at State. "Passage West" and "Happy Go Lovely" are making little headway. "His Kind of Woman" is in its third downtown week while it's second session for hightepping "David and Bathsheba," "That's My Boy" and "Flying Leathernecks."

Estimates for This Week
Century (Par) 1,600, 74-11-20 — "David and Bathsheba" (20th) (2d wk). Big \$12,000 after socko \$18,000 initial stanza.

Gopher (Berger) 1,000, 50-76 — "Passage West" (Par). Okay \$5,000. Last week, "Warpath" (Par) (2d wk), \$4,000.

Lyric (Par) 1,000, 50-76 — "Jesse James" (20th) and "Return Frank James" (20th) (reissues). Neat \$5,000. Last week, "Meet After Show" (20th) (2d wk), \$4,500.

Radio City (Par) 4,000, 50-76 — "That's My Boy" (Par) (2d wk). Nice \$9,000 after smash \$17,000 first week.

RKO-Orpheum (RKO) 2,800, 40-76 — "Happy Go Lovely" (RKO). Wobbly \$6,000. Last week, "Flying Leathernecks" (RKO), fine \$12,500.

RKO-Pan (RKO) 1,600, 40-76 — "Flying Leathernecks" (RKO) (m.o.). Big \$6,000. Last week, "His Kind of Woman" (RKO) (2d wk), \$5,700.

State (Par) 2,300, 50-76 — "Jim Thorpe" (WB). Sockeroo \$12,000. Last week, "Tall Target" (M-G), \$4,000.

World (Mann) 400, 50-90 — "Tony Draws Horse" (Indie). Mild \$2,500. Last week, "On Moonlight Bay" (WB) (3d wk), mild \$2,200.

'Leathernecks' Hot \$15,000 in Cincy; 'Thorpe' \$10,000, 'Show' Sharp 9G, 2d

Cincinnati, Sept. 11. Downtown trade is back to par, trailing last week's holiday splurge. Current topper, "Flying Leathernecks," is hotsy at Albee. "Jim Thorpe" has Palace in pleasing stride while Grand has a winner in "Here Comes Groom" and "Meet After Show" are solid holdovers.

Estimates for This Week
Albee (RKO) 3,100, 55-75 — "Flying Leathernecks" (RKO). Hotsy \$15,000. Last week, "Capt. Horatio Hornblower" (WB), same.

Capital (Mid-States) 2,000, 55-75 — "Here Comes Groom" (Par) (2d wk). Sprightly \$10,000 in wake of socko \$15,500 unveiling.

Grand (RKO) 1,400, 55-75 — "Tomorrow Is Another Day" (WB) and "Fugitive Lady" (Rep). Good \$8,500. Last week, "People Against O'Hara" (M-G), \$8,000.

Keith's (Mid-States) 1,542, 55-75 — "Meet After Show" (20th) (2d wk). Holding to big \$9,000 after big \$14,000 preem.

Lyric (RKO) 1,500, 55-75 — "Hornblower" (WB) (m.o.). Okay \$5,000. Last week, "Annie Get Gun" (M-G) and "West Point Story" (WB) (reissues) split with "Kim" (M-G) and "Capt. Castille" (20th) (reissues), \$4,500.

Palace (RKO) 2,600, 55-75 — "Jim Thorpe" (WB). Pleasing \$10,000. Last week, "His Kind of Woman" (RKO), \$13,000.

Thorpe' Indpls. Champ, 12G; 'Egypt' Torrid 10G

Indianapolis, Sept. 11. First-run biz here is holding up well under back-to-school change-over. Grosses are below recent highs, but generally fine. "Jim Thorpe" is front-runner with solid figure at the Indiana. "Little Egypt" also is good at the Circle. "Pickup" is getting a moderate play at Loew's.

Estimates for This Week
Circle (Cockrill-Dolle) 2,800, 44-65 — "Little Egypt" (U) and "Three Steps North" (UA). Good \$10,000. Last week, "Meet After Show" (20th) and "Fugitive Lady" (Rep), \$13,000.

Indiana (C-D) 3,200, 44-65 — "Jim Thorpe" (WB) and "Yes Sir, Mr. Bones" (Lip). Dandy \$12,000. Last week, "Here Comes Groom" (Par) and "Varieties on Parade" (Lippert), \$14,500.

Loew's (Loew's) 2,427, 44-65 — "Pickup" (Col) and "Mask of Avenger" (Col). Fair \$9,000. Last week, "People Against O'Hara" (M-G) and "China Corsair" (Col), \$10,000.

Lyric (C-D) 1,600, 44-65 — "Dead On Arrival" (UA) (reissue) and "Suicide Attack" (Indie). Mild \$5,000. Last week, "American Spy" (Mono) and "Let's Go Navy" (Mono), \$6,000.

Wayne Rousing \$14,000, L'ville

Louisville, Sept. 11. Biz is gradually getting back into stride at first-runs here. While current session will not be as hefty as last week, wicket pace is lively, even with school openings and the Kentucky State Fair pulling strongly. Rialto is hitting another good stanza with John Wayne a strong boxoffice magnet in "Flying Leathernecks." State is also vitory with "Comin' Round Mountain" and "Cavalry Scout" and "This is Korea" at Strand looms average.

Estimates for This Week
Mary Anderson (People's) 1,200, 45-65 — "Jim Thorpe" (WB). Fair \$6,500. Last week, "Hornblower" (WB) (2d wk), excellent \$7,000.

Kentucky (Switow) 1,100, 45-65 — "Belvedere Rings Bell" (20th). Okay \$7,000 in 12-day frame. "Fabiola" (UA) opens Sept. 12.

Rialto (Fourth Avenue) 3,000, 45-65 — "Flying Leathernecks" (RKO) and "Father Takes The Air" (Mono). Rousing \$14,000. Last week, "That's My Boy" (Par) and "Roaring City" (Lip), sock \$20,000 in 8 days.

State (Loew's) 3,000, 45-65 — "Comin' Round Mountain" (U) and "Katie Did It" (U). Healthy \$12,000. Last week, "Rich, Young, Pretty" (M-G) and "No Questions Asked" (M-G), \$11,000.

Strand (FA) 1,200, 45-65 — "Cavalry Scout" (Mono) and "This is Korea" (Rep). Trim \$4,000. Last week, "Frogmen" (20th) and "Rodeo King Senorita" (Rep), excellent \$6,000.

'SHOW' STOUT \$10,000, OMAHA; 'GROOM' 9G, 2D

Omaha, Sept. 11. Biz continues strong here currently. Top grosser for week will be "Meet Me After the Show" which looks solid at the Paramount. Three holdovers tell the story of smart trade. "Flying Leathernecks" will put over a nice second week at the Brandeis while "Here Comes Groom" at Orpheum looms fast in first holdover round.

Estimates for This Week
Paramount (Tristates) 2,800, 16-70 — "Meet After Show" (20th). Nice \$10,000 or near. Last week, "On Moonlight Bay" (WB), \$10,000.

Orpheum (Tristates) 3,000, 16-70 — "Here Comes Groom" (Par) (2d wk) and "According Mrs. Hoyle" (Mono). Sock \$9,000 or over. Last week, big \$12,000.

State (Goldberg) 865, 25-75 — "Lost Continent" (Lip) and G. I. Jane (Lip). Opened Sunday 9. Last week, "Warpath" (Par), big \$6,000.

Brandeis (RKO) 1,500, 16-70 — "Flying Leathernecks" (RKO) (2d wk). Nice \$6,500. First week, great \$8,200.

Omaha (Tristates) 2,100, 16-70 — "On Moonlight Bay" (WB) (m.o.). "Father Takes The Air" (Mono). Surprisingly big \$8,000.

Det. Weakens; Wayne Lively 24G, 'Egypt' Shaky \$11,000; 'Boy' 24G, 2d

Key City Grosses

Estimated Total Gross This Week \$2,597,000
(Based on 26 cities, 225 theatres, chiefly first runs, including N. Y.)
Total Gross Same-Week Last Year \$2,472,000
(Based on 25 cities, and 199 theatres.)

'Hornblower' Hep \$15,000 in K.C.

Kansas City, Sept. 11. Grosses continue generally solid here as calibre of films holds up well. Big, newcomer is "Capt. Horatio Hornblower" at Missouri with solid total. "Here Comes Groom" is strong in its second week at Paramount while "David and Bathsheba" in third round looks stout at Orpheum. "Cattle Drive" and "People Against O'Hara" are mid new entries.

Estimates for This Week
Kimo (Dickinson) 504, 75-99 — "Ballerina" (Indie). Strong \$2,500. Last week, "Lilli Marlene" (RKO), \$1,600.

Midland (Loew's) 3,500, 50-69 — "People Against O'Hara" (M-G) and "Flame Stamboul" (Col). Light \$10,000. Last week, "Rich, Young, Pretty" (M-G) and "Painted Hills" (M-G), nice \$4,600.

Missouri (RKO) 2,650, 50-75 — "Hornblower" (WB) and "Ghost Chasers" (Mono). Big \$15,000 and will hold. Last week, "Flying Leathernecks" (RKO) and "Fury Congo" (Col) (2d wk), sock \$11,000.

Orpheum (Fox Midwest) 1,913, 75-11-20 — "David and Bathsheba" (20th) (3d wk). Although pace slackening somewhat, still solid in eight days at \$12,000. Last week, \$15,000.

Paramount (Tri-States) 1,900, 50-69 — "Here Comes Groom" (Par) (2d wk). Breezing to strong \$12,000, unusually big for second week. Last week, great \$16,000.

Tower, Uptown, Fairway, Granada (Fox Midwest) 2,100, 2,043, 700, 1,217, 50-75 — "Cattle Drive" (U). Average \$14,000. Last week, "Meet After Show" (20th) with help from holiday and extra shows, fancy \$18,000, but not up to hopes.

'David' Bangup \$23,000, St. Louis; 'Leathernecks' Fat 18G, 'Rich' 10G, 2d

St. Louis, Sept. 11. Employing an upped scale, never relished by natives, "David and Bathsheba" is coping a socko session at the St. Louis. Swell bally is helping. "Flying Leathernecks" also getting benefit of swell weekend coin, is grabbing big stanza at the Fox. "Here Comes Groom" continues solid in second week at the Missouri.

Estimates for This Week
Ambassador (F&M) 3,000, 60-75 — "Meet After Show" (20th) and "Jim Thorpe, All American" (WB) (m.o.). Fine \$14,000. Last week, "That's My Boy" (Par) (m.o.), and "Dear Brat" (Par), \$15,000.

Fox (F&M) 5,000, 60-75 — "Flying Leathernecks" (RKO) and "American Spy" (Mono). Big \$18,000. Last week, "Jim Thorpe" (WB) and "Stage Tucson" (Col), \$20,000.

Loew's (Loew's) 3,172, 50-75 — "Rich, Young, Pretty" (M-G) (2d wk). Off to \$10,000 after good \$15,000 first stanza.

Missouri (F&M) 3,500, 60-75 — "Here Comes Groom" (Par) and "According Mrs. Hoyle" (Mono) (2d wk). Solid \$12,000 following great \$17,000 initial stanza.

Pageant (St. Louis Amus.) 1,000, 50-90 — "Magnet" (U). Oke \$2,000. Last week, "Oliver Twist" (UA) (3d wk), big \$1,500.

St. Louis (F&M) 4,000, 90-11-20 — "David and Bathsheba" (20th). Sock \$23,000. Last week, not first-run.

Shady Oak (St. Louis Amus.) 800, 50-90 — "Oliver Twist" (UA) (4th wk). Nice \$1,200, after \$1,300 third chapter.

Shubert (Ind) 1,500, 60 — "Smoky" (20th) and "Kentucky" (20th) (reissues). Passable \$3,500. Last week, "Jesse James" (20th) and "Return Frank James" (20th) (reissues), \$4,800.

Detroit, Sept. 11. "That's My Boy" is doing great in second half at the Michigan. "Flying Leathernecks" looks very nice at the Fox. "People Will Talk" is fairly good at United Artists. "Little Egypt" is shaky at the Palms. "Law and Lady" is a dud at the Adams. Trade generally is way off from last week.

Estimates for This Week
Fox (Fox-Detroit) 5,000, 70-95 — "Flying Leathernecks" (RKO) and "Rodeo King" (Rep). Nice \$24,000 or better for John Wayne opus. Last week, "Adventures Capt. Fabian" (Rep) plus two-a-day Spike Jones onstage, \$36,000.

Michigan (United Detroit) 4,000, 70-95 — "That's My Boy" (Par) and "Katie Did It" (U) (2d wk). Great \$24,000. Last week, terrific \$31,000.

Palms (UD) 2,900, 70-95 — "Little Egypt" (U) and "Assassin for Hire" (Indie). Shaky \$11,000. Last week, "Iron Man" (U) and "Saddle Legion" (Lip), \$15,000.

Madison (UD) 1,800, 70-95 — "Francis To Races" (U) and "Maniacs on Wheels" (Lip). Slow \$8,000. Last week, "Hornblower" (WB) (m.o.), \$10,000.

United Artists (UA) 1,900, 70-95 — "People Will Talk" (20th). Nice \$15,000. Last week, "Strip" (M-G) and "This is Korea" (Rep), \$10,000.

Adams (Balaban) 1,700, 70-95 — "Law and Lady" (M-G). Weak \$5,000. Last week, "Happy Go Lovely" (RKO) (2d wk), \$6,500.

'Groom' Great \$15,000, Prov.; Thorpe' Sturdy 14G, Wayne \$10,000, 2d

Providence, Sept. 11. Majestic's "Jim Thorpe" is hot this session with "Here Comes Groom" also sock at Strand. Latter is holding. All other stands are holding for second try. Doing fairly well with holds are RKO Albee with "Flying Leathernecks" and Metropolitan with "That's My Boy."

Estimates for This Week
Albee (RKO) 2,200, 44-65 — "Flying Leathernecks" (RKO) and "Road Block" (RKO) (2d wk). Nice \$10,000 for John Wayne star after sock \$15,000 in first week.

Majestic (Fay) 2,200, 44-65 — "Jim Thorpe" (WB) and "Havana Rose" (Rep). Hefty \$14,000. Last week, "Meet After Show" (20th) and "Yukon Manhunt" (Mono), \$8,500.

Metropolitan (Snider) 3,100, 44-65 — "That's My Boy" (Par) (2d wk). Good \$9,500. First week, solid \$16,000.

State (Loew) 3,200, 44-65 — "Rich, Young, Pretty" (M-G) and "Big Gusher" (Col) (2d wk). Fair \$8,400. Last week, good \$13,000.

Strand (Silverman) 2,200, 44-65 — "Here Comes Groom" (Par). Second week opened Monday 10. First round was nifty \$15,000.

'ARMS' MILD \$10,000, BALTO; 'GROOM' 9G, 2D

Baltimore, Sept. 11. A few new entries this session but number of holdovers on downtown list indicates how well biz is holding up. "Force of Arms" is inching out a mild stanza at the Stanley. "Flying Leathernecks" looms big at the Hipp in second week while "Here Comes Groom" is equally as strong on Keith's holdover.

Estimates for This Week
Century (Loew's-UA) 3,000, 20-70 — "Cattle Drive" (UA). Modest \$7,000. Last week, "Rich, Young, Pretty" (M-G), \$8,800.

Hippodrome (Rappaport) 2,240, 20-70 — "Flying Leathernecks" (RKO) (2d wk). Big \$9,000 after \$13,200 opener. Holds a third.

Keith's (Schanberger) 2,460, 20-70 — "Here Comes Groom" (Par) (2d wk). Nice \$9,000 behind \$13,200 first week. Holds again.

Mayfair (Hicks) 980, 20-70 — "Adventures Captain Fabian" (Rep). Opens to day (Tues.) after three solid weeks of "Warpath" (Par) with fine \$16,200 total for run. Final week was \$4,500.

New (Mechanic) 1,800, 20-70 — "Meet After Show" (20th) (3d wk). Winding up at oke \$5,500 after \$7,900 for second.

Stanley (WB) 3,280, 25-75 — "Force of Arms" (WB). Dull \$10,000. Last week, "Jim Thorpe" (WB), \$12,800.

Town (Rappaport) 1,500, 35-70 — "People Will Talk" (20th) (2d wk). Trim \$8,000 after pleasing preem at \$10,700.

State Legion Ups Chi; Bay'-Vaude Fair \$33,000, 'O'Hara'-Cugat Solid 48G, 'David' Sock 37G, 'Convict' 19G

Chicago, Sept. 11.—Loop first-runs are rolling toward another sock session, mainly via the influx of \$9,000 state American Legionnaires and some top-notch pit. Chicago bill of "Mountain Light Bay" plus Romeo Vincent topping stageshow looks fair \$33,000. "People Against O'Hara" and Xavier Cugat orch is solid \$48,000 at Oriental.

"David and Bathsheba" with scale boost of \$1.20 looks terrific \$37,000 or more at State-Lake. "Convict Lake" and "Tall Target" is fancy \$19,000 at Roosevelt. United Artists, with "Force of Arms" and "Lady and Bandit," is nice \$15,000 in second week. "Iron Man" and "Hurricane Island" is socko \$13,000 in second round at Grand. World, with "Kind Lady," looks solid \$5,000 in second week.

Estimates for This Week
Chicago (B&K) (3,900; 98)—"On Moonlight Bay" (WB) with Romeo Vincent topping stageshow. Not very good \$33,000. Last week, "Rich, Young, Pretty" (M-G) plus Milton Berle and Dagmar onstage, terrific \$14,000.

Grand (RKO) (1,200; 98)—"Iron Man" (U) and "Hurricane Island" (Col) (2d wk). Nice \$13,000. Last week, \$17,000.
Oriental (Indie) (3,400; 98)—"People Against O'Hara" (M-G) and Xavier Cugat orch onstage. Tall \$48,000. Last week, "That's My Boy" (Par) plus vaude 15th wk, \$39,000.

Palace (RKO) (2,500; 85-96)—Shattered Sunday (9) for leg 11 policy. In ahead, "Alice in Wonderland" (RKO-Disney) (15th wk), big \$17,000.

Roosevelt (B&K) (1,500; 55-98)—"Convict Lake" (20th) and "Tall Target" (M-G). Looks lusty \$19,000. Last week, "His Kind of Woman" (RKO) (2d wk), \$18,000.
State-Lake (B&K) (2,700; 98-1120)—"David and Bathsheba" (20th) Huge \$37,000. Last week, "Hornblower" (WB) (4th wk), \$13,000.

United Artists (B&K) (1,700; 55-98)—"Force of Arms" (WB) and "Lady and Bandit" (Col) (2d wk). Fine \$15,000. Last week, \$19,000.
World (Indie) (587; 80)—"Kind Lady" (M-G) (2d wk). Fast \$5,200. Last week, about same.

Ziegfeld (Lopert) (434; 98)—"Odette" (Indie). Good \$5,000 for 8 days.

'Angels' Wham \$25,000 Paces Pitt; Wayne Fire 14G, 'Convict' Trim 71G

Pittsburgh, Sept. 11.—Penn has a smash in "Angels in the Outfield," which teed off with a world preem here and had a holdover in the bag after first two days. Getaway helped plenty by personal appearances of Paul Douglas, Producer-director, Clarence Brown and all of the Pittsburgh Pirates. Glowing notices did the rest. "Flying Leathernecks" at Stanley looks solid and so does "Convict Lake" at Fulton.

Estimates for This Week
Fulton (Shea) (1,700; 50-85)—"Convict Lake" (20th). Good \$7,500. Last week, "Comin' Round Mountain" (U), \$5,500.
Harris (Harris) (2,200; 50-85)—"Cattle Drive" (U). Going nowhere, drop \$4,000 in 6 days. Coming out day ahead in favor of "David and Bathsheba" (20th) tomorrow (Wed.). Last week, "Meet After Show" (20th), nice \$11,000.

Penn (Loew's) (3,300; 50-85)—"Angels in Outfield" (M-G). Plenty of local interest in this one since it was largely shot here and team involved is Pittsburgh Pirates. World preem together with personal first day of Paul Douglas and Clarence Brown, got fantasy away fast and fine notices won't hurt. Sizzling \$25,000, and will hold. Last week, Patti Page-Guy Mitchell unit onstage boosted "Passage West" (Par) to sock \$39,000.

Stanley (WB) (3,800; 50-85)—"Flying Leathernecks" (RKO). John Wayne name, Technician and wartime flying stuff helping this to nice \$14,000. Last week, "Jim Thorpe" (WB), same.
Warner (WB) (2,000; 50-85)—"Iron Man" (U) (m.o.). Fine \$6,000. Last week, "Alice in Wonderland" (RKO-Disney), ditto.

Estimates Are Net

Film gross estimates as reported herewith from the various key cities, are net, i. e., without the 30% tax. Distributors share on net take, when playing percentage, hence the estimated figures are net income.

The parenthetic admission prices, however, as indicated, include the U. S. amusement tax.

Wayne Wow At \$22,000, Frisco

San Francisco, Sept. 11.—While Japanese Peace Conference failed to hurt biz on Market Street the three-day holiday weekend plus the first real heat in four months brought a mass exodus to the countryside. Result is a sharp dip in grosses. Personalities by John Wayne and Robert Ryan got "Flying Leathernecks," off in great style at Golden Gate with sock total likely only other new pic, "Law and Lady," looks colorless at Warfield. Most holdovers are off sharply with "Place in Sun," "Here Comes Groom" and "David and Bathsheba" holding up best.

Estimates for This Week
Golden Gate (RKO) (2,850; 60-85)—"Flying Leathernecks" (RKO). Sock \$22,000. Last week, "Alice in Wonderland" (RKO-Disney) (3d wk), \$11,400 in 5 days.
Fox (FWC) (4,651; \$1.20-\$1.80)—"David and Bathsheba" (20th) (2d wk). Strong \$22,500. Last week, sock \$45,000.

Warfield (Loew's) (2,650; 60-85)—"Law and Lady" (M-G). Colorless \$10,000. Last week, "Rich, Young, Pretty" (M-G) (2d wk), \$13,000.

Paramount (Par) (2,646; 60-85)—"Here Comes Groom" (Par) (2d wk). Down to \$12,500. Last week, \$24,000.

St. Francis (Par) (1,400; 60-85)—"Place in Sun" (Par) (4th wk). Husky \$10,000. Last week, \$12,000.

Orpheum (No Coast) (2,448; 55-85)—"Pickup" (Col) and "Chaina Circumstance" (Col) (2d wk). Off to \$6,500 in 4 days. Last week, fine \$18,500.

United Artists (No Coast) (1,207; 55-85)—"Bright Victory" (U) (2d wk). Down to \$6,000. Last week, \$11,000.

Stagedoor (A-R) (370; \$1.80-\$2.40)—"Tales of Hoffmann" (Indie) (12th wk). Holding at \$4,500. Last week, \$5,000.

Larkin (Rosenner) (400; 65-85)—"Oliver Twist" (UA) (2d wk). Still big at \$3,000. Last week, \$3,500.

'Iron Man' Husky 20G, Denver; 'Groom' 12G, 2d

Denver, Sept. 11.—"Iron Man," playing in three theatres, is heading for top money here this stanza, with strong total. "Flying Leathernecks" and "Here Comes Groom" are doing okay in second sessions at Broadway and Denham respectively. "Groom" is so strong it will remain a third frame. "Belvedere Rings Bell," looks good in two spots. Picnic-type weather is clipping trade generally.

Estimates for This Week
Aladdin (Fox) (1,400; 40-80)—"Iron Man" (U) and "Two Gals, Guy" (UA), day-date with Tabor Webber. Good \$8,000. Last week, on releases.
Broadway (Wolfberg) (1,500; 40-80)—"Flying Leathernecks" (RKO) (2d wk). Off to \$8,000. Last week, record \$18,000.
Denham (Cockrill) (1,750; 40-80)—"Here Comes Groom" (Par) (2d wk). Fine \$12,500. Holds again. Last week, big \$14,500.

Denver (Fox) (2,525; 40-80)—"Belvedere Rings Bell" (20th) and "Chaina Circumstance" (Col), day-date with Esquire. Good \$14,000. Last week, "Frogmen" (20th) and "14 Hours" (20th) \$17,000.
Esquire (Fox) (742; 40-80)—"Belvedere Rings Bell" (20th) and "Chaina Circumstance" (Col), also Denver. Good \$2,500. Last week, (Continued on page 20)

'Frogmen' Fast \$17,000, Port.; 'Horatio' 9G, 2d

Portland, Ore., Sept. 11.—Biz is still good at first-run houses. "The Frogmen," in two spots, is taking top honors. "Hornblower" looks big in second Broadway week.

Estimates for This Week
Broadway (Parker) (1,890; 65-90)—"Horatio Hornblower" (WB) and "This Is Korea" (Rep) (2d wk). Big \$9,000. Last week, \$12,000.
Mayfair (Parker) (1,500; 65-90)—"That's My Boy" (Par) and "13th Letter" (20th) (m.o.). Fine \$5,700. Last week, "Cyano" (UA) and "Casa Manana" (Mono) (m.o.), \$6,500.

Oriental (Evergreen) (2,000; 65-90)—"Frogmen" (20th) and "As Young as Feel" (20th), day-date with Orpheum. Big \$6,500. Last week, "Belvedere Rings Bell" (20th) and "Brave Bulls" (Col), \$6,000.

Orpheum (Evergreen) (1,750; 65-90)—"Frogmen" (20th) and "Young as Feel" (20th), also Oriental. Sock \$10,500. Last week, "That's My Boy" (Par) and "13th Letter" (20th) (2d wk), \$9,500.

Paramount (Evergreen) (3,400; 65-90)—"Mask of Avenger" (Col) and "Two of a Kind" (Col). Sock \$8,000. Last week, "Belvedere Rings Bell" (20th) and "Brave Bulls" (Col), \$10,000.

United Artists (Parker) (890; 65-90)—"Lady and the Law" (M-G). Mild \$6,500. Last week, "Thunder on Hill" (U), \$7,500.

Jones Ups 'Mask' Fancy 27G, Cleve.

Cleveland, Sept. 11.—Heavy promotion on two-a-day vaude comeback at Palace, with three shows on weekends plus Spike Jones' Musical Depreciation crew is railroading "Mark of Renegade" to a strong stanza. "Tales of Hoffmann" on tilted scale got off big at the Hanna. Allen's "Force of Arms" is only so-so.

Estimates for This Week
Allen (Warner) (3,000; 55-80)—"Force of Arms" (WB). Fair \$12,000. Last week, "Jim Thorpe" (WB) (2d wk), good \$13,000.

Hanna (Hanna) (1,350; \$1.25-\$2.40)—"Tales of Hoffmann" (Indie). On roadshow run, sighting smart \$13,000. Last week, shuttered.

Hiipp (Scheffel-Burger) (3,700; 55-80)—"Meet After Show" (20th) (2d wk). Down to \$10,000 following okay \$13,500 last week.

Lower Mail (Community) (585; 55-80)—"Four in a Jeep" (Indie) (2d wk). Fair \$2,500 after \$4,500 last week.

Ohio (Loew's) (1,244; 55-80)—"Here Comes Groom" (Par) (m.o.). Big \$7,000. Last week, "Let's Go Navy" (Mono) and "Cavalry Patrol" (Mono), \$6,500.

Palace (RKO) (3,300; \$1-\$1.50)—"Mask of Avenger" (Col) plus Spike Jones unit onstage. Fancy \$27,000. Last week, "Flying Leathernecks" (RKO) (2d wk), \$10,500 at picture prices.

State (Loew's) (3,450; 55-80)—"People Against O'Hara" (M-G). Good \$13,000. Last week, "Here Comes Groom" (Par), \$16,000.

Tower (Scheffel-Burger) (500; 55-80)—"Two of a Kind" (Col). Fair \$4,000. Last week, "Iron Man" (U) (2d wk) (m.o.), \$5,000.

B'ingham Likes 'Egypt'

Birmingham, Ala., Sept. 11.—Trade is booming here at several houses currently. The Melba has its best biz in months with "Little Egypt." "David and Bathsheba" is terrific in second round at the Rita. "Flying Leathernecks" continues big in second session at Empire.

Estimates for This Week
Alabama (W-K) (2,600; 44-50)—"Meet After Show" (20th). Fair \$7,500. "Here Comes Groom" (Par) opens tomorrow (Wed.).
Empire (Acme) (980; 35-50)—"Flying Leathernecks" (RKO) (2d wk). Big \$4,000. "Teresa" (M-G) opens tomorrow (Wed.).
Melba (Acme) (950; 35-50)—"Little Egypt" (U) (2d wk). Very good \$4,000. Last week, terrific \$6,000.
Rita (W-K) (1,500; 90-\$1.22)—"David and Bathsheba" (20th) (2d wk). Wow \$18,000. Last week, \$20,000.
Strand (Kennedy) (800; 44-50)—"Sirocco" (Col). Fair \$2,500. Last week, "Rich, Young, Pretty" (M-G) (2d wk), fair \$2,600.

Holdovers Help Crimp Broadway; 'Medium' Big \$12,000 for Opener, 'People' Good 20G, 'Sun' 2d Sock 62G

Despite cool weather most of the season, a dearth of new product and the usual letdown just after Labor Day week are putting a dent in Broadway first-runs. Several deluxe theatres have long-run bills nearing the end of their runs. Intense interest in the N. Y. Yankees' fight for their third successive American League pennant, and the counter-competition of the Dodgers-Giant final battles, undoubtedly hurt the boxoffice Saturday-Sunday.

Laurels for newcomers go to "The Medium" at the Sulton, where a big \$12,000 was scored on the initial week. It's very strong but not rated as big as such recent toppers as "Kon-Tiki" and "Trio" on the first week.

Palace again is in the money this stanza, with "Mark of Renegade" and vaude hitting a sturdy \$24,000. "People Against O'Hara" shapes good with \$20,000 on first State frame.

Biggest second round for a straight-filmer is "Place in Sun," which continues smash at \$62,000. In the Capital, Another pic still terrific is "David and Bathsheba" with \$38,000 at the Rivoli despite its fourth week.

Initial holdover stanza at the Paramount and Roxy both are doing well. Latter, with "People Will Talk" plus the Harmonicals heading stage and leeshow, still is big at \$80,000. "His Kind of Woman," with Jan Murray and Elliot Lawrence band heading stage bill, still is very nice at around \$82,000 at Par flagship.

"Show Boat," with stage show, is winding its long run at the Music Hall today (Wed.). The eighth week being down to \$105,000 but creditable for this stage of run. Second week of "Rhubarb" is off to \$18,000, still hefty, at the Globe and continues. "Jim Thorpe" is sagging to about \$12,000 in its third Astor session.

Estimates for This Week
Astor (City Inv.) (1,300; 55-\$1.50)—"Jim Thorpe" (WB) (3d wk). Third week ending tomorrow (Thurs.) sagging to about \$12,000 after big \$21,000 for second round, a bit below hopes.

Bijou (City Inv.) (589; \$1.20-\$2.40)—"Tales of Hoffmann" (Indie) (24th wk). The 23d week ended last night (Tues.) slipped a bit from big holidays week ahead but still strong at \$11,500. The 22d session was \$12,500, being helped by extra shows.

Capital (Loew's) (4,820; 55-\$1.25)—"Place in Sun" (Par) (3d wk). Initial holdover stanza ended last night (Tues.) held very socko with \$62,000 or near after terrific \$84,000 for first round, near all-time high here for all-film show. Looks good for run.

Criterion (Moss) (1,700; 50-\$1.80)—"Alice in Wonderland" (RKO-Disney) (7th wk). Current round off slightly at \$15,000 after great \$23,000 for sixth week, a bit over hopes.

Globe (Brandt) (1,500; 50-\$1.20)—"Rhubarb" (Par) (2d wk). First holdover frame looks fine \$18,000 or less after big \$27,000 opener. Stays on.

Mayfair (Brandt) (1,736; 50-\$1.20)—"Little Egypt" (U) (3d wk). Second frame ended last night (Tues.), dipped to about \$6,000 after fair \$13,000 opening week.

Palace (RKO) (1,700; 55-\$1.20)—"Mark of Renegade" (U) with vaude. Looks like sturdy \$24,000. Last week, "Passage West" (Par) and vaude, \$25,800, over hopes. Makes two weeks in row that house has been showing fine profit.

Paramount (Par) (3,664; 70-\$1.60)—"His Kind of Woman" (RKO), with stageshow of Jan Murray, Toni Arden, Ray Malone, Elliot Lawrence orch (3d-final wk). Holding fairly well at \$62,000 in second round ended last night (Tues.), after smash \$84,000 in initial week.

Park Ave. (Reade) (583; 90-\$1.50)—"Oliver Twist" (UA) (7th wk). Sixth round ended Sunday (9) continued smash with \$12,800 after \$14,000 for fifth week. Stays indeff.

Radio City Music Hall (Rockefeller) (5,945; 80-\$2.40)—"Show Boat" (M-G) with stageshow (8th-final wk). Down to \$105,000, in final stanza, still big for this stage of run but not enough to hold. Seventh week was sock \$141,000, a bit below expectancy. "Cagney Horatio Hornblower" (WB) opens tomorrow (Thurs.).

Rivoli (UAT-Par) (2,092; 90-\$2)—"David and Bathsheba" (20th) (15th wk). Fourth stanza ended last night (Tues.) continued going great

at \$58,000 after smash \$73,000 in third week, a bit below hopes.

Roxy (20th) (5,896; 80-\$2.20)—"People Will Talk" (20th), with stage bill headed by Jerry Murad's Harmonicals, Frank Fontaine and leeshow (3d wk). First holdover session ended last night (Tues.) slipped to \$80,000, still very strong after terrific \$121,000 opening week.

State (Loew's) (3,450; 55-\$1.50)—"People Against O'Hara" (M-G) (2d wk). First round ended last night (Tues.) finished up with good \$20,000. In ahead, "Iron Man" (U) (3d wk-5 days), \$12,000.

Warner (WB) (2,756; 55-\$1.25)—"Painting Clouds" (WB) (2d wk). Way off at about \$10,000 or less after fairly good \$19,000 opening week. "Streets Named Desire" (WB) due in Sept. 19.

Sulton (R & B) (561; 90-\$1.50)—"The Medium" (Indie) (2d wk). First frame ended last night (Tues.) soared to big \$12,000. In ahead, "Kon-Tiki" (RKO) (22d wk-8 days), \$6,700.

Trans-Lux 60th St. (T-L) (453; 74-\$1.50)—"Reluctant Widow" (Indie). Initial week ending tomorrow (Thurs.) looks to get less than \$4,000, and may not hold long. In ahead, "Her Pained Door" (Indie) (2d wk-4 days), only \$1,500 after \$3,500 first week.

Trans-Lux 52d St. (T-L) (540; 90-\$1.50)—"Kind Lady" (M-G) (6th wk). Fifth round ended Monday (10) slipped slightly to \$5,000 after fine \$7,500 for fourth week.

Victoria (City Inv.) (1,060; 55-\$1.50)—"Saturday's Hero" (Col). Opened Monday (10) afternoon. In ahead, "Bright Victory" (U) (6th wk-6 days) wound up at \$8,000 after \$11,000 for fifth session.

'Arms' Solid 21G In Okay Philly

Philadelphia, Sept. 11.—Best of new product here this stanza is "Force of Arms" which got off to a fine start at Stanley. Biggest thing in town, however, is still "David and Bathsheba," which hit a house record for the Fox in its initial stanza. "Place in Sun" continues hotly at Boyd in second round while "Rich, Young, Pretty" continues neat in initial holdover stanza at Aldine. "Hurricane Island" with new stageshow looks fair at Earle. "Iron Man" is socko at Trans-Lux.

Estimates for This Week
Aldine (WB) (1,303; 50-99)—"Rich, Young, Pretty" (M-G) (2d wk). Neat \$10,000. Last week, \$13,000.

Boyd (WB) (2,360; 50-99)—"Place in Sun" (Par) (2d wk). Hot \$20,000. Last week, \$31,000.

Earle (WB) (2,700; 50-99)—"Hurricane Island" (Col) plus Wynome Harris, Joe Thomas orch, Errol Garner Trio onstage. Okay \$21,000. Last week, "Fugitive Lady" (Rep) plus Hinson Jaquet, Savannah Churchill onstage \$22,500.

Fox (20th) (2,250; 50-99)—"David and Bathsheba" (20th) (2d wk). Terrific \$35,000. Last week, \$36,000, all-time house high.

Goldman (Goldman) (1,200; 50-99)—"His Kind of Woman" (RKO) (3d wk). Holding at \$9,000. Last week, big \$12,000.

Maubau (WB) (4,360; 50-99)—"Hornblower" (WB) (4th wk). Off to dull \$8,000. Last week, \$11,000.

Midtown (Goldman) (1,000; 50-99)—"Happy Go Lively" (RKO) (2d wk). Trim \$7,000, or near. Last week, \$10,000.

Randolph (Goldman) (2,500; 50-99)—"Flying Leathernecks" (RKO) (2d wk). Down to \$11,000. Last week, sock \$18,000.

Stanley (WB) (2,900; 50-99)—"Force of Arms" (WB). Sock \$21,000. Last week, "Jim Thorpe" (WB) (2d wk), \$11,000.

Stanton (WB) (1,473; 50-99)—"Lady and Bandit" (Col) and "Never Trust Gambler" (Col). Par \$9,500. Last week, "Passage West" (Par), sturdy \$11,000.

Trans-Lux T-L (1,500; 50-99)—"Iron Man" (U). Sock \$5,000 or over. Last week, "Four in a Jeep" (UA), nice \$4,000.

World (G&S) (500; 50-99)—"Oliver Twist" (UA) (4th wk). Big \$4,500 or better. Last week, \$4,500.

AS OHIO GOES SO GOES THE NATION!

FLASH! "CHRISTY" A SMASH IN FIRST OPENINGS...

IN 200 DATE OHIO-INDIANA PREMIERE...

REVIEW
by W.R. WILKERSON



• One of the greatest bursts of audience enthusiasm we've heard in a long time was at a recent premiere of "A Millionaire for Christy" — A comedy and a good one. It indicated an audience desire for a good belly laugh, of which there are many in this picture. More people are buying tickets.

GOOD

THOR PRODUCTIONS
presents

FRED MacMURRAY
ELEANOR PARKER

in

"A MILLIONAIRE
FOR

Christy"

with

RICHARD CARLSON

UNA MERKEL • CHRIS PIN MARTIN
DOUGLAS DUMBRILLE • KAY BUCKLEY

Produced by BERT E. FRIEDLOB

Directed by GEORGE MARSHALL

Screenplay by Ken Englund

Original Story by Robert Harari

Music by Victor Young

A Twentieth Century-Fox Release

THE CROWDS ARE BACK THANKS TO 20 CENTURY-FOX!

Buenos Aires Legit Likely to Top Last Year's Record of \$3,700,000

Buenos Aires, Aug. 28.

It now seems certain that this year will see Buenos Aires legit topping even last year's record total of \$3,700,000, which is well ahead of the previous record, set in 1949, of \$2,437,500 for 48 weeks.

Apart from special attractions like Maurice Chevalier or Beniamino Gigli, the record grosses so far have been set up by Narciso Lopez Menta's production of "F.B." satire by local playwright Enrique Suarez de Denza. For the performances during July, this grossed \$44,879.

Maurice Chevalier's eight performances at the Broadway Theatre, grossed around \$8,000 each, with the highest admission scale set at \$6. He is now due to give another four performances at popular prices, which should gross around \$6,000 apiece. Gigli has also raked in exceptional grosses of \$8,000 per concert at the Metropolitan Theatre, in a tour arranged by radio topper Jaime Yankelevich of the Belgrano radio web.

Of the imported goods, another which is doing great biz is the Diana Torrieri-Vittorio Gassman legit company at the Odeon Theatre. This company's one-night production of Tennessee Williams' "A Streetcar Named Desire" proved sensational, going over better than the repertory of Italian-authored plays.

The trend this year is for unusual type plays, which call for special effects. "F.B." for instance has a stage setting divided into several floors, with several scenes played simultaneously. Another of this type is Antonio Canili Cabanellas' production at the Grand Splendid Theatre of "Story of a Stairway" by Spanish author Antonio Buero Vallejo. All the acting is on a stairway landing in a Madrid tenement.

Gird To Compete Vs. U. S. Films. Most producers have been living up their shows, either with a change of vehicle or addition of new attractions in order to meet the competition which they must face when the new American films hit the screen after a lapse of nearly three years. Angel Magana has switched from "Seventh Heaven" to a comedy, "Please Marry My Wife," at the Empire, casting in on the hit he made as a comedy actor in the film, "Cosa de Mujer."

At the Versailles Theatre (converted to legit from a film theatre), Arturo Garcia Buhr's production of "Agua en las Manos" has already passed 125 performances, but is being switched to a translation of French author Andre Roussin's "La Petite Huitte," with screen actor Georges Rigaud, Aldo Olivieri, Maurice Jovet and Jean La Roc. Rigaud has joined the group of screen actors who are turning to legit to keep before the public as well as to cash in on their screen records.

Buenos Aires, Sept. 4.

Now that U. S. film imports have been renewed, it is interesting to see what grosses were registered by the many oldies which North American and other film distributors had to reissue to meet exhibitor and public demand for bright screen entertainment here. The longrun record belongs to "Gone With the Wind" (M-G), which ran at the 400-seat Rado Theatre for 45 weeks, with a gross of nearly \$62,750. The most surprising mark was set by United Artists' reissue of "City Lights" at the Opera Theatre. The Chaplin film was held over only 11 weeks, but at a money high of around \$29,235.

Other high grossers among the reissues were "Gilda" (Coli, \$30,130 in five weeks; "Gunga Din" (RKO), \$29,435, six weeks; "Adventure" (M-G), \$15,755 in five weeks; "Anna Karenina" (EL), \$13,915 in three weeks; "Dr. Jekyll and Mr. Hyde" (Par), \$41,430 in eight weeks.

"Oklahoma" is playing short revival at His Majesty's, Melbourne, via Williamson. Show has been a terrific hit all over the Aussie-New Zealand zones.

Volmar Upped to Mono Chief for Latin-Am.

Victor Volmar, publicity manager for Monogram International Corp., last week was placed in charge of the company's Latin-American territory. Area formerly was handled by Bernard Gates, who recently was named European manager by proxy Norton V. Ritchey. Volmar, who will headquarter in New York, continues as supervisor of Mono's foreign language versions in addition to his new duties. Keith Everson moved into his old berth as publicity manager. Gates replaced William Satori as European chief, latter returning from abroad shortly and reports to the home office.

Hoyts Buys Into Waterman Chain

Adelaide, Sept. 11. Hoyts, major Aussie film loop, has acquired a substantial financial interest in the Waterman Bros. chain, covering the south Australia zone, it was revealed here by Ernest Turnbull, Hoyts' chief, and Clyde Waterman, Waterman loop boss.

Deal embraces 24 theatres, most of them names located in Adelaide. Understood that the key house, the York, a 1,730-seater, situated in city of Adelaide is included in the deal.

The combined circuit will now be known as Hoyts Ozone Theatres. Lawrence and Gordon Waterman have bowed out of the pic operation and will now confine their activities solely to the Waterman commercial interests.

Ernest Turnbull stated that all existing product deals stand. Hoyts will now control around 196 cinemas throughout the Aussie zone. 20th-Fox are stockholders in Hoyts, with Harry Seipel representing National Theatres (U.S.) on the Hoyts' board.

Hoyts-Waterman deal has been on the fire for a long time. Deal may reawaken a lead to the long-mooted deal between Hoyts and the Snider-Dean nabe-country film loop. Hoyts earlier this year bought a couple of nabers from the Snider-Dean outfit. The powerful Greater Union Theatres' chain, headed by Norman B. Rydge, bought out the Clifford circuit in south Australia some time back.

TODD CINERAMA GETS CHOICE AUSTRIAN SHOTS

Vienna, Sept. 11.

Mike Todd's European Cinerama (three dimension Technicolor) film expedition swept behind the Iron Curtain and through this Danube capital with cyclonic violence. Todd himself remained only long enough to give the local artistic bigwigs, accustomed to leisurely long-haired business methods, a taste of his Broadway-Hollywood breeziness, and then went on to Venice and Rome. His son, Michael, Jr., remained in charge of an 11-man camera and sound unit to add some Viennese subjects to the programs Todd is assembling for Cinerama's first public demonstrations.

Subjects shot here included a movement from Tchaikowsky's Fifth Symphony; an aria from Richard Strauss' Salome by red haired Ljuba Welitsch of the Vienna State Opera, and the famous Vienna Choir Boys.

The Todd-Lowell Thomas unit paused first at Salzburg and St. Wolfgang where landscape and peasant festival shots were made. After Vienna, they are to proceed to Rome. Operation is a costly one with 8,000 pounds of equipment. Todd, his director Gunther von Fritzsche and local helpers waded through masses of red tape and artistic politics to set up and film subjects rapidly. The Philharmonic balked on selection of an American conductor. Todd wanted H. Arthur Brown, batonier from the Tulsa Symphony, now in town.

Plenty of 'Life' in Arg. Pix

Buenos Aires, Sept. 4. Argentine film producers this year have been intensely wrapped up in using the "life" tag in titles given their pictures. San Miguel produced "My Life for Yours." Sono Film followed suit with "La Vie en Rose" while Lavalle Films came out with "The Life of a Woman." Artistas Argentinos Asociados had "To Live an Instant" and San Miguel made "Back to Life."

None of these, however, were very lively at the wickets.

New Managers for Two Big Paris Theatres Up For Selection Shortly

Paris, Sept. 11. Two of the most important spots in the Paris showbiz currently are waiting for managerial appointments. First is the Reunion des Theatres Lyriques Nationaux, meaning the Grand Opera, the Opera Comique and the Palais de Chaillot, which also takes in the important organization of the Paris Opera Ballet. The other one is the Athenes Theatre, known lately as the Louis Jouvet.

In the case of the former, it is currently managed by Georges Hirsch, but such a political plum is creating jealousy. Some are alleging that he did not manage the Reunion so well, and also that his appointment was not regular, since done through Minister Louis Naegele's decision rather than via a decree.

The Hirsch management was to run only until July 11, 1951. The Cour des Comptes issued a report claiming the \$3,000,000 budget of the Reunion had been unsatisfactorily administered. Since the French had no cabinet when the last contract should have been renewed, Hirsch continued to officiate.

Andre Cornu, current Under-Secretary for Fine Arts, has been instructed by Andre Marie, Minister for Fine Arts, to clear up the matter and has named a committee, made up of three high legal and financial officials, to investigate the charges made against Hirsch. Many expect a decision soon.

One confidant reported out for the job is Edouard Bondeville, currently head of the Opera Comique, but he denies it. Another name put forward is that of Georges Fourastier, one of the Opera's conductors. And there is a good chance that Hirsch may retain the job, via the same political backing that got the job for him.

Barrault May Get Jouvet Theatre. In the case of the Louis Jouvet Theatre, the death of Jouvet has created a vacancy that is not only one of management but also one of carrying on with the same spirit that Jouvet gave French legit.

The man most likely to carry on the work is conceded to be Jean Louis Barrault, who, with his wife Madeleine Renaud, has been running at the Marigny for several seasons successfully. His contract there with Mrs. Simone Volterra runs until February next year, but she has indicated that if it were necessary for Barrault to take over the Jouvet Theatre, she would not hold him up. Barrault, who after Jouvet's rites had gone back to the Riviera, since went on to Aix en Provence, where president Gramont of the Athenes Theatre is vacationing. After their conversation, it seemed unlikely that Barrault would take over, because, apart from the artistic angle, he also wants to have absolute freedom, commercially.

One Russian Attends Magico Meet in Paris

Paris, Sept. 11. The Conjurers Congress, currently holding a session at the Rex Theatre, is presided over by Dr. Chas. Dhote, a medico who acts under the stage name of Hedott. He is assisted by vet Reine de Solanges, who dates back to the time of the Isola Bros.

So far the most unusual participant is M. Baleski, who was permitted to come from Russia to meet about 50 Brits, 150 Americans, 100 Frenchmen, 40 Dutchmen and one Hindu.

Other Foreign News
On Page 13

Weather, Big Pix Boom West End; 'American' Sockeroo \$28,000 in 2d, 'Woman' Fat 8G, 'Talk' Loud 11G, 2d

Young American Pianist Scores in B.A. Return

Buenos Aires, Sept. 4. Byron Janis, young American pianist who made his debut here three years ago, has scored again on his return to Argentina. In Buenos Aires alone after his two recitals at the Teatro Colon, Janis gave four additional performances with orchestra at the Rex to standing room.

Janis' success is even more interesting, since veteran pianists, Arthur Schnabel, Jose Huerta and Wilhelm Kaempff are all concertizing in Buenos Aires at the same time.

Odeon Profits Up \$6,000,000

London, Sept. 11.

Preliminary report of J. Arthur Rank's Odeon and Associate companies' profits for the year ending last June 28 shows an increase in profits of around \$6,000,000 at \$15,000,000 against last year's \$9,000,000. This improvement has resulted in preferred stockholders receiving a 6% dividend after no melon cuttings for the last two years.

Prelim report shows interest on bank loans absorbed \$2,600,000 against \$3,400,000 a year ago, making it obvious that Rank has reduced his bank loans considerably. Loan originally stood at \$39,000,000, and with the amount repaid leaves a debit account of \$18,000,000.

Assets comprise the Odeon Theatre, Gaumont British Picture Corp., and British & Dominion Film Corp. The tax alone on profits amounted to \$6,710,000.

Announcement of year's trading results has created a spurt in Odeon shares and its subsidiaries, with stock up 35c.

Rank's Irish Co. Ups Divvy

Dublin, Sept. 11. Odeon (Ireland), Ltd., the J. Arthur Rank chain in Ireland, is upping its dividend from 10% to 16 2/3% because the past year's operations were so good.

Report for year ended last June 23 shows net profit of \$121,996 compared with \$39,064 in the previous year.

ROYAL VARIETY SHOW AT PIC PALACE OCT. 29

London, Sept. 11.

The Royal Variety Performance, held annually in aid of the Variety Artists' Benevolent Fund, will be held at the Victoria Palace Oct. 29. As usual, the announcement of the show has resulted in numerous guesses as to the artists likely to be included.

Understood that the following are early possibilities: Mary Martin, due to open in "South Pacific" at Drury Lane Nov. 1; Patricia Morrison, currently starring in Jack Hylton's "Kiss Me Kate," at the Coliseum, and the Crazy Gang, stars of the Hylton show at Victoria Palace.

Hylton, who planes to N. Y. soon, will scout for one or two American names to fly here for this special event.

VAF on Carpet Over Its Trade Union Setup

London, Sept. 4.

The Variety Artists' Federation, which has been in existence for over 40 years, was questioned by the meeting of the Trade Unions Council at Blackpool as to whether it was a worthy member of that organization.

Strong objections were raised by some TUC members, with Gordon Sanderson, the Actors' Equity chief, objecting to the inclusion of the VAF in the TUC on the ground that it was not a genuine trade union.

Inclement weather, better pictures and influx of provincial visitors for the Radio TV Exhibition are helping to pack picture theatres here. Biz has soared far, above average for this time of year.

One of the surprises is "Strangers On a Train" at the Warner, slated for two weeks, this Alfred Hitchcock who didn't have hold over until now in fifth week and still solid at \$9,000.

An American ip Paris is new smash entry for top grosses in the West End. It was weeks \$28,000 in first week and looks nearly as big in its second week at the Empire. Looks good for five to six weeks.

Another big new pic is the London Pavilion's "Murder, Inc." (American title "The Enforcer") Originally in for two or three weeks, it may run five. It still is great, at \$9,000 in third round. "People Will Talk" at the Odeon, Leicester Square, also shapes great. Will hold at big \$11,000 in second stanza. "His Kind of Woman" looks fancy \$8,000 or over at the Gaumont.

Estimates for Last Week

Carlton (Par) (1,128, 65-81 60) — "Valentino" (Coli) (2d wk.) Down to \$3,500 after mild \$4,000 for first week.

Empire (M-G) (3,099; 50-51 60) — "American in Paris" (M-G) and stage show (2d wk.). One of biggest things this year house has had in months. Still near first week's smash total of \$28,000. Looks good for several more weeks, with "People Against O'Hara" (M-G) due in next.

Gaumont (CMA) (1,500; 45-51 60) — "His Kind of Woman" (RKO). Fancy \$8,000 or over, which warrants a holdover. Nothing set to follow, which means a three-week run.

Leicester Square Theatre (CMA) (1,753; 45-51 60) — "Fingert" (20th) (old wk.) Holding at \$8,000 after solid \$11,000 in first week. Holds a fourth week.

London Pavilion (UA) (1,217; 45-51 60) — "Murder, Inc." (WB) (3d wk.) Sock trade on opening week at \$11,000. Holding at around \$9,000. Good for two more weeks since topping all pic here in last six years with exception of "The Outlaw" (UA).

Odeon, Leicester Square (CMA) (2,200; 45-51 60) — "People Will Talk" (20th) (2d wk.) Getting word-of-mouth review, with nearly \$11,000 likely after big \$12,000 opener. May stay four weeks.

Odeon, Marble Arch (CMA) (2,200; 45-51 60) — "Decision Before Dawn" (20th). Good \$8,000. Seems assured of three weeks.

Picra (Par) (1,902; 65-81 60) — "Crosswinds" (Par) (reissue). House rarely has two pics. Comi shapes to hit nice \$9,000. May hold.

Rialto (Indie) (500; 45-51 60) — "Tales of Hoffmann" (BL) (21st wk.) Still attracting good biz at \$3,200. Looks to stay on.

Warner (WB) (1,735; 45-51 60) — "Strangers on Train" (WB) (5th wk.) Still a big hit at around \$10,000 currently. Will be compelled to withdraw because general release is due. "I Was a Communist" (WB) set to follow Sept. 13. "Lady With a Lamp" (Indie) opens Sept. 22, with Royal preem.

'The Sinner,' With Only \$150,000 Budget, Already Has Grossed \$1,500,000

Vienna, Sept. 11.

Reports released here by First Film co-producers of the movie discussed with First Film and Kneip pic "The Sinner" indicate it is top German budgetary grosser since the end of the war. Film's success may be largely attributed to Catholic church opposition, which sharply spotlighted the production, attention to such themes as prostitution, incest, nudity and drug addiction.

German boxoffice alone is reported to date to be about \$1,000,000, with half as much additionally registered as Switzerland. Such markets as Switzerland, Holland and Scandinavia are yet to be heard from. Pic cost an estimated \$150,000.



IT'S ALWAYS "M-G-MOVIETIME, U. S. A.!"

It's wonderful the way the entire industry is moving forward together to make this Fall memorable in film history.

Leo, your Friendly Lion, after a Summer of Hits ("*Great Caruso*," "*Show Boat*," "*Rich, Young and Pretty*" and more) is in the forefront of the industrywide celebration. Among M-G-Movietime hits are:

It's Simply Wonderful!

"ANGELS IN THE OUTFIELD"

(Paul Douglas, Janet Leigh)

Rollicking Technicolor Musical!

"TEXAS CARNIVAL"

(Esther Williams, Red Skelton, Howard Keel)

Spectacular Technicolor Adventure!

"ACROSS THE WIDE MISSOURI"

(Clark Gable and Cast of Thousands)

Unique Outdoor Giant Drama!

"WESTWARD THE WOMEN"

(Robert Taylor, Denise Darcel and Big Cast)

The Technicolor Musical That Tops Them All!

"AN AMERICAN IN PARIS"

(Gene Kelly, Leslie Caron, Oscar Levant)



And many more Big Ones! And of course this is the Year of "QUO VADIS"!

More Than One Third of Yank Earnings in Italy Unblocked

Rome, Sept. 4.

One of first parts of the Italian-American Film Trade Agreement, recently signed here for the duration of two years, was the unblocking of 37 1/2% of the American picture earnings frozen here. Today that came through that \$3,200,000 was paid out, representing the first part of the agreement.

The original amount owed was \$9,000,000, the residue of which will be paid out at various intervals during the next two years' period. Deal was handled via a telegram advising the Bank of America to wire a check for the amount made out to the Motion Picture Assn. of America. MPAA will distribute the various proportionate amounts to the nine companies it represents.

There had been a delay in the procedure as this should have been done before last June 30. It became necessary for MPAA to force the issue because Aug. 30 was the deadline for the fiscal year of several U. S. companies. It became necessary for several government film officials and heads of Italian film industry to be called back to Rome, either from vacation or from the Venice Festival. Gene Van Dee represented MPAA during the negotiations.

'Figure of Fun' to Open Brit. Tour in Manchester

Manchester, Sept. 4.

"Figure of Fun," English version of the Andre Roussin Paris comedy, "Bubonne," is set to open British tour here Oct. 1 prior to London season. Peter Ashmore will direct the play.

Leading roles will be shared by John Mills, Brenda Bruce and Arthur Macrae. Piece is translated from the French by Macrae.

Carson on Paris Trek

London, Sept. 11.

Jack Carson, Marlon Colby, the Three Honey Brothers and Tommy Wells shoved off for Paris last Saturday (8) after closing two-week run at the London Palladium. They will stay in Paris for four days and then sail for the U. S. Sept. 14.

When they arrive in New York, Carson is due to do his first TV season there.

London Legit Bits

London, Sept. 4.

Bertie A. Meyer has acquired Terence Dudley's new play, "Murder She Says," which was tried out at Ventnor in August and expected to produce it in the West End early next year. Hazel Court and Dermot Walsh have already been asked for the cast. Jack Hilton is reviving "Nymph Errant" early next year. Play was written by Romney Brent and produced by the late Charles Cochran some 15 years ago at the Adelphi Theatre. John Hanau off to Italy to produce "Johnny Belinda," in which he will star his wife, Sorrel Carson. Philip King has completed new musical, "The Dumbest Fitch," in collaboration with Bernard Grun and scripter Fred Tish, which is being staged by Eric Glass.

Peter Saunders whose current show, "The Hollow," by Agatha Christie, at the Fortune, is one of the West End hits, is having a fling at commercial radio. Has just appeared the American radio feature, "Perry Mason," as telecast. "Hollow" is being transferred to the Ambassadors Oct. 4. Pathé's off-playwright director Phillip Weathers, co-author of "Madame Tish," died in London. He was 76.

Immanuel Littvinoff's new drama, "The Lion of Saint," "Magazine Street" has been sold for production at the Embassy Theatre, St. James' Palace, in November. Richard Leven trying out the Roddy Arkeland play, "A Mulberry of Sins," at the New Playhouse, Lowestoft, prior to West End production. Lord Vivian, a member of the late Charles B. Cochran, who is now operating on his own, has already acquired four plays for West End production. "Cash Boy," retitled "Master of the Game," and play based on Tolstoy's "Kreutzer Sonata," he has just clinched deals for Frank Harvey's latest, "The Chertsey Affair," and Diana Maughan's "The Way Back."

Wilcox 'Lamp' Opens In 15 Countries, Sept. 22

London, Sept. 11.

Day-and-date global preem of Herbert Wilcox's "Lady With a Lamp" will be held in some 15 countries on Sept. 22. Reportedly, no other film has had such a simultaneous worldwide showing recently. "Lamp" was produced and directed by Wilcox. Anna Neagle stars as Florence Nightingale, while Michael Wilding has the top male role.

Aside from Britain "Lamp" is slated to preem on Sept. 22 in Australia, New Zealand, Canada, South Africa, India, Pakistan, Malaya, Malta, the Bahamas, Ceylon, Bermuda, the West Indies, Hong Kong and Singapore.

New Italian Pix Unit Formed to Encourage Prod. of Foreign Films

Rome, Sept. 11.

Formation of a new Italian film organization which plans to encourage production of American and other foreign pictures has been announced today by Albert Salvalotti, president of the new group, named Organismo Cinematografico Internazionale. Salvalotti says the company seeks not only to encourage production of foreign films here but is ready to assist by participation even to the extent of investment of lire for producers who require additional funds. Company will be financed by the Forzano Bros., veteran Italian pix producers, and managed by Salvalotti.

Organization will comprise three different sections, production, studio operation and distribution. Headquarters will be in Rome. Company is already in operation with the Paul Muni film, tentatively called "A Bottle of Milk," which is being produced at OCL studios in Tirrenia. During the last year, the Tirrenia Studios were entirely renovated with new equipment.

"We plan to assist the foreign producer by helping him to reduce production cost," said Salvalotti, "by giving the foreign producer the best technical facilities and the same guarantee given Italian films as well as by providing sufficient funds to make up the budget for producers who need or desire Italian participation."

OCL wants the films to be made in at least two versions. The Tirrenia plant is located between Pisa and Leghorn.

2 Scots Off on Canada, U. S. Vaudeville Tour

Glasgow, Sept. 4.

Robert Wilson, top Scot tenor, and Alec Finlay, an ace comedian, sailed last week from Liverpool for coast-to-coast tour of Canada and U. S.

They are scheduled to give vaudeville concerts in N. Y., Vancouver, Chicago, Windsor (Ontario), Minneapolis, Calgary, Hartford, Ottawa, Cincinnati, St. Catherine, Kearney (N. J.), Newark, Toronto, Pittsburgh, Victoria (B. C.), Detroit, Winnipeg, Seattle, Edmonton, Washington, Nelson (B. C.), Asbury Park and St. John's.

Vaude unit accompanies the two Scots, who return here in November for Tom Arnold pantomime at the Alhambra Theatre.

Third TV Station in Mexico

Mexico City, Sept. 4.

The third TV station here has been started by Guillermo Gonzalez-Camarena, radio engineer and video systems inventor. It is featuring prize fights and wrestling bouts.

Other two TV stations here are XH-TV, owned-operated by Novedades, front-line daily, and XEW-TV, property of the Emilio Azcaraga syndicate.

Bombay May Get TV This Year

Bombay, Aug. 28.

Leading film equipment importers here have made arrangements to bring in television for the first time by end of 1951.

Negotiations are going ahead with a British firm for the installation of a pilot TV station.

Ready 1st Scots Ballet

Glasgow, Sept. 4.

First Scots ballet of international status, "Donald of the Buthens," is being readied by the Sadler's Wells Ballet. It has a Faust theme and a Scottish setting.

Ian Whyte, conductor of British Broadcasting Corp. Scottish orchestra composed the music collaborating with Russian choreographer Massine. Rehearsals start in London this month.

Dual Censorship In Arg. Near End

Buenos Aires, Sept. 4.

Repeated requests by distributors and exhibitors in Buenos Aires have at last brought a promise to amend the system of dual censorship which has existed here until now. Current censoring is exercised by the Entertainment Board, under the supervision of the Ministry of Press and Information, and the municipal police, representing the City of Buenos Aires.

The board and municipal censors did not always coincide in their verdicts on whether a picture should be exhibited or whether it could be classified for adults only, for teen-agers or for children. In addition, the dual censorship also delayed release of product and of the publicity material for the pix.

Following the requests by film industry interests, President Peron himself decided that the Ministry of Press and Information is to have the ultimate authority, through the Entertainment Board, which is to appoint a committee of three censors. This committee will have a member for the Ministry of the Interior (to take care of all political angles) and another for the municipal police. Latter would take care of angles vital to city discipline. The film biz is now trying to get another rep placed on this committee, who would see things from an industry angle. The municipal board formerly included Miguel Machinandarena for the local industry, but he resigned recently due to disagreements with the censors' classifications of several locally-made films.

At present the municipal censors are very rigid, particularly on foreign films, very few of which achieve classification as "suitable for all ages."

Muni Italo-U. S. Film Into Prod. This Month

Rome, Sept. 4.

The Paul Muni film to be made in Italy, is supposed to start shooting this week. Most of the production will be done in the village of Terrenia, Pisa and Leghorn. Ben Barzman's script formerly titled "A Bottle of Milk" probably will be called "Encounter" or "Sailing at Midnight." Pix will be made in both Italian and English versions, although most of the cast does not speak English. Joe Losey is here from Hollywood to direct.

Cast includes Lea Padovani, Luisa Rossi, Alfredo Salami, Ave Ninchi and Arnoldo Foà. Film is being financed by Italian and American interests.

Current London Shows

(Figures show weeks of run)

London, Sept. 11.
"Anthony & Cleopatra," St. James (19).
"Ardele," Vaudeville (2).
"Blue for Boy," Majestic (41).
"Carousell," Drury Lane (66).
"Fanny Free," Piccadilly (18).
"Follies Bergeres," Hipp (27).
"Gay of the World," Saville (30).
"Hollow," Fortune (15).
"House in Order," New (14).
"Intimate Relations," Strand (7).
"King's Rhapsody," Palace (103).
"Kiss Me, Kate," Coliseum (27).
"Knight's Morn'g," Vic (41).
"Latter Quarter," Caring (27).
"Little Hut," Lyric (55).
"London Melody," Empress (15).
"Love 4 Colonels," Windm (17).
"Man & Sup'r'm'n," Prince's (30).
"Penny Plain," St. Mart (11).
"Reluctant Heroes," White (52).
"Ring Round Moon," Globe (76).
"Scargulls Sorretto," Apollo (65).
"Take It From Us," Adelphi (45).
"To D'ly's Son," Garrick (42).
"Waters of Moon," Hyem (41).
"Who Is Sylvia," Criterion (41).
"Who Goes There?" York (24).
"Wild's Lodger," Comedy (8).
"Winter's Tale," Phoenix (11).

Playing-Time Limitation or Not, U.S. Films Still Mex B.O. Leaders

Mexico City, Sept. 4.

Wanger Optimistic Over Quality of Film Fare

Toronto, Sept. 11.

There are more good pictures currently coming from more companies in Hollywood than ever before in the history of the film industry, but exhibitors must create salesmanship ideas, said Walter Wanger, head of Walter Wanger Productions, at a luncheon in the Royal York Hotel ballroom tossed by Monogram executives in Canada and J. Arthur Rank officials.

Lauding the 8% increase in Canadian film receipts as Wanger sounded a high note of optimism but called for the utmost exhibitor cooperation.

Reverting specifically to Monogram, he said there was a sincere attempt being made to give the exhibitor a choice of product.

'Smoke,' Sartre's 'Devil,' 'Rake's Progress' Head Zurich 1951-52 Lineup

Zurich, Sept. 4.

The Zurich Schauspielhaus and Stadttheater have announced ambitious plans for the coming legit and opera season. Schauspielhaus opens Sept. 6 with Schiller's "The Brigands," a German classic, to be followed Sept. 13 by Shakespeare's "Two Gentlemen of Verona." Christopher Fry's "The Lady's Not for Burning," G. B. Shaw's "Saint Joan" opens Oct. 11, being directed by Joseph Millo-Pavovsky. Tel Aviv, who did the Zurich performance of "Death of a Salesman" last year.

This season's legit schedule also includes Tennessee Williams' "Summer and Smoke," the new Sartre play "The Devil and God" (both for the first time in German), the Italian comedy "Counterfeit Money" by Giovanninetti. It also includes four world premieres, Gerhart Hauptmann's posthumous work, "Herbert Engelmann," adapted by Carl Zuckmayer, Spanish 16th century author Medrano's "Love, Friend's Duty and Honesty," Max Brod's adaptation for the stage of Franz Kafka's novel "The Castle," published 1926, and finally a satirical musical play by Swiss author Walter Hasenclever, with music by Paul Burkhardt, entitled "The Little Netherdorf Opera."

Remainder of the legit schedule will consist of Sophocles' "Oedipus," Shakespeare's "Richard III" and "Taming of the Shrew" as well as classics by Moliere, Lessing, Schiller, Kleist, Grillparzer and Georg Buchner's "Death of Danton," and plays by Strindberg, Carl Zuckmayer and Spanish playwright Alejandro Casona.

The opera season opened Aug. 25 at Stadttheater with a revival of Puccini's "Tosca," followed by Verdi's "Forza del Destino" and two operettas, Leo Fall's "Divorcee" and Oscar Nedbal's "Polish Blood." Ranking high on this year's opera schedule are the first German performance of Igor Stravinsky's "The Rake's Progress," following its world-prem at the Venice Biennale in September, and world preem of a new Mozart opera.

India Group Asks 3-Yr. Freeze on British Pix

Bombay, Aug. 28.

Film interests in India have suggested to the central government that it impose a ban on the exhibition of all English pictures within next three years.

While opinion is divided among top filmates themselves, one section has brought up the proposal that profits made by foreign film interests in this country should be invested in India for betterment of the local film industry.

Some Scot Exhibs Cut Prices

Edinburgh, Sept. 4.

Some Scot exhibs are cutting admission prices at time when Britain's latest entertainment tax is forcing most others to up charges.

At most of the reduced-price houses, however, attendance is being chalked up.

That seven of the 10 current film boxoffice champs are foreign productions are U. S. is regarded as significant right now, when a fight is being waged against the new law that forces 30-50% playing time for Mexican films.

Ten leader of the seven is "On the Riviera," 20th, which garnered \$26,813 in its first 14 days at the Cine Alameda. The contesting top-per is the Italian pic, "With Empty Hands," which did \$24,715 at the Cine Arcadia in 42 days.

"Mudlark," 20th, grossed \$19,888 in two weeks at the Cine Mexico. "Breakthrough," AWH, hit \$8,816 in two stanzas at the Cine Mariscal. For a seven-day exhibition there was almost a dead heat between "Three Guys Named Mike" (M-G), \$9,331 at the Cine Roble, and "Abbott & Costello Meet Invisible Man" (U), \$9,311, at the Cine Chapultepec. "Bright Victory" (U) did \$17,437 in 21 days at the Cine Olympia.

Mexican leaders are "History of a Heart," \$11,160 in seven days at the Cine Metropolitan, "Bolly Poly," \$17,300 in 14 days at the Cine Palacio Chino, and "Mary Islands," \$24,175 in 21 days at the Cine Orfeon.

The new cinematographic law which demands 30-50% playing time for Mexican pix ran into its first court snag when Federal Judge Ignacio Burgos here granted a group of exhibitors here and in the provinces (some of them major) a temporary injunction against the measure. Exhibitors argued that the law is unconstitutional in that it violates the Magna Charter's guarantees of freedom of trade and freedom of work by forcing them to devote half of their 364-day year to Mexican product. Cinemas in Mexico operate 364 days yearly as they are compelled to skip May 1, Mexican Labor Day, a rigidly observed holiday.

Injunction is being fought on the grounds that exhibitors failed to prove their contention on the law's unconstitutionality by a producers group that Jose Archundia heads.

SEE PEAK NEAR FOR ARG. LEGIT THIS YEAR

Buenos Aires, Sept. 4.

Although there is no sign of legit grosses slouching off yet, producers in Buenos Aires are slightly nervous over the possibility that the peak in the legitimate season has been passed. They also wonder whether new American films, available once more, may not cut into their boxoffice take. Most shows are still doing terrific biz and all theatres are booked far into the 1952 season. This creates some hardship for playwrights and authors young and old. The pits enjoy such extended runs that no houses are available for new efforts and producers are not on the lookout for new vehicles or new talent.

"F. B." by Eugene O'Neill, Decca, at the El Nacional Theatre, which was produced by Sorel Carson, already has grossed \$100,000 since it opened in June. The Elmo Theater's Vittorio Patti, man Co. imported from Italy, has done terrific trade at the Odéon Theatre. Melba Ortiz will take over the house soon for a production of "El Mal Amor" by Maria Luz Hingaz and Miguel Albaroz. This veteran actress has selected Carlos Corrales, a film actor, just back from two years' work at Mexican film studios, as her leading man in this play.

Story of a "State Emblem" by Spanish author, Benito Vazquez, which Juan Carlos I, king of Spain, directed at the Grand National Theatre, is also being staged.

Ex-Disneyite to Make Vidya in Mexico City

Mexico City, Sept. 4.

Constance Tilton, who left TV to become a singer, actress and writer, is now working with Dan Mace, head of the Disney staff to come here to draw for them.

Series came to Mexico 20 years ago as part of the semi-dance team of Santos & Lee. Lee continues in vaude, and on a duo with his daughter, Alicia, as partner.

Frankie De

They
and the
They
Annie
young
play



The Show News
that Overshadows
all the rest!

Amusement Stock Quotations

For the Week Ending Tuesday, Sept. 11

	Weekly Vol in 100s	Weekly High	Weekly Low	Tues. Close	Net Change for week
N. Y. Stock Exchange					
ABC	100	12 1/2	12 1/2	12 1/2	+ 1/2
ABC, "A"	53	29 1/2	29 1/2	29 1/2	+ 1/2
ABC, "B"	48	29 1/2	28 1/2	28 1/2	- 1
ABC, "C"	39	13 1/2	13 1/2	13 1/2	+ 1/2
ABC, "D"	496	18 1/2	17 1/2	18 1/2	+ 1/2
ABC, "E"	133	27 1/2	26 1/2	27 1/2	+ 1/2
ABC, "F"	56	21 1/2	21 1/2	21 1/2	+ 1/2
ABC, "G"	9 1/2	4 1/2	4 1/2	4 1/2	+ 1/2
ABC, "H"	431	4 1/2	4 1/2	4 1/2	+ 1/2
ABC, "I"	6 1/2	5 1/2	5 1/2	5 1/2	+ 1/2
ABC, "J"	63	11 1/2	10 1/2	10 1/2	+ 1/2
ABC, "K"	320	20 1/2	20 1/2	20 1/2	+ 1/2
ABC, "L"	298	21 1/2	20 1/2	21 1/2	+ 1/2
ABC, "M"	289	12 1/2	10 1/2	11 1/2	+ 1/2
ABC, "N"	3	60	57 1/2	60	+ 2 1/2
ABC, "O"	285	14 1/2	14 1/2	14 1/2	+ 1/2
N. Y. Curb Exchange					
Monogram	177	4 1/2	3 1/2	4 1/2	+ 1/2
Technicolor	47	20 1/2	19 1/2	20 1/2	+ 1/2
Over-the-counter Securities					
Cinecolor			Bid	Ask	
Pathe			3 1/2	4	
U. A. Theatres			3 1/2	3 1/2	
Walt Disney			9 1/2	10 1/2	+ 1/2

(Quotations furnished by DREYFUS & CO.)

20th's 7G Net for 5 Mos.

Breakdown on 20th-Fox earnings, sent to stockholders in advance of the Oct. 4 meeting, shows the company's net profit for the first five months of this year was down to \$7,000. This compared with a net of \$551,000 for the same period last year.

Commenting on the downbeat, proxy speaker P. Skouras said an upward trend set in during the summer and is presently continuing.

Theatre company, figured separately, would have earned \$1,232,000, for the first five months of this year, as against a net profit of \$2,026,000 in the corresponding 1950 period.

Roxy in Red For 84G in 1st 5 Months of '51

N. Y.'s Roxy Theatre, vaudeville show owned by 20th-Fox, was in the red for \$84,000 for the first five months of this year. House operated at a profit, applicable to common stock of \$68,000 in 1950, \$150,000 in 1949, and \$111,000 in 1948.

Theatre receipts amounted to \$4,327,000 in 1948, \$3,967,000 in 1949, \$3,580,000 in 1950, and \$1,419,000 for the first five months of this year.

Figures were given in 20th's proxy statement sent to stockholders preliminary to the N. Y. meeting on Oct. 4 for a vote on the company's plan for divorce.

While 20th's financial reports have been about the most informative of statements from all the film outfits, no breakdown on the financial ups and downs of the Roxy was made before. Theatre as of last June 2 had current assets of \$737,083, including \$621,559 in cash. Property plant and equipment were listed at \$3,618,529.

Current liabilities, including \$70,000 first mortgage, 4 1/2% bonds, amounted to \$250,736. Stockholders' investment totalled \$1,766,589, with \$774,000 in preferred stock, \$650,000 in common stock, and \$342,589 in earned surplus. Under the corporate setup there are two leases with terms expiring subsequent to Dec. 31, 1954. Fixed minimum annual rental is \$63,000.

Must Lease Theatre

Under the program of divorce and divestiture of theatres, 20th is free to continue its ownership of 100% of the Roxy's common stock but must lease the house to a second party. National Theatres, 20th's theatre subsid, which splits with the pic producer-distributing outfit on or before June 7, 1953, is permitted to take the lease. National also receives 5,058 shares of Roxy preferred stock under the divorce terms.

Plan, which requires a two-thirds vote for approval, separates the pic company from domestic exhibition but the film outfit will continue ownership of interests in 487 foreign houses. National, now comprised of 541 theatres, must divest itself of at least 91 of these and possibly 37 others contingent on competitive conditions in the future.

When they come into being the two new outfits are expected to have an authorized common stock issue of 3,000,000 common shares. All of 20th's preferred securities recently were redeemed by the corporation at a cost of \$1,210,000, as a means of simplifying the capitalization structure.

Present stockholders will receive one share in each of the two companies in exchange for each share held in the present parent company.

Separate balance sheet shows the pic outfit, as of last June 2, had total current assets of \$84,337,000, and current liabilities of \$16,588,000, leaving working capital exceeding \$67,000,000. Total assets amounted to \$108,054,000.

New theatre outfit had current assets of \$15,200,000, including \$11,250,000 in cash. Current liabilities were \$3,336,000, leaving working capital of about \$6,000,000.

Nat'l Boxing Assn. Seeks Cuts From Theatre TV for State Units

Chicago, Sept. 11

Pitch for Pix B.O. Bally Via More Video Trailers

New York

Editor, VARIETY:

Your reviewer did a good job of reviewing the premiere of "What's Playing?" with Maggi McNellis, but I think he went off base when he contended that TV was "getting the short end of the deal" because our program "would tempt people out of the house and back to the theatres," which they have allegedly deserted for the same entertainment.

It's our attitude that nothing will ever replace the motion picture theatre as a source of group entertainment, relaxation from the home, and the showplace for major film productions. It's our attitude also that a TV show that entertains and serves will sell products. "What's Playing?" is the marriage of the two.

Which brings me to my real feelings about the entire movie-TV situation. I think the worry-worried attitude stems from a closed-eyes viewpoint. I'm reminded of the days when the record industry worried about being kaput because of the advent of radio. Without radio, the record business would never be in the successful spot it has been for the past few years. I'm reminded also of a job an associate of mine, Dr. Ernest Dichter, the psychologist, did for one of our most prominent home-movie distribution outfits. They were worried sick about TV's effect on the home movie business. Psychologically, they were about ready to give up. Dichter studied the situation, conducted thousands of interviews, and came up with the discovery that rather than hurting the home movie field, TV has made people more visual-entertainment-conscious. The home movie outfit heeded his words, launched a campaign along the lines he and the ad agency suggested, and they're making money now.

TV will find and has only whetted appetites for pictures.

I sincerely hope that our WJZ-TV show and its spread on a syndicated basis around the country within a month will be the start of better relations between the theatres and TV. I don't believe either can replace the other. They can each increase the interest in the other's medium if they're as far-sighted as the pic company who are cooperating with "What's Playing?"

Emanuel Dendin

Producer, "What's Playing"

G&O Chain Acquires 2 More F-WC Houses

Los Angeles, Sept. 11

Two more Fox-West Coast houses, the Tower in Fresno and the Ritz in Hanford, were taken over by Gamble & O'Keefe Theatres. The Ritz, a 637-seater, was an outright buy. The Tower, seating 935, was taken under a long lease.

F-WC had been ordered to dispose of both houses under the 20th-Fox consent decree. Their acquisition makes a total of five California theatres in the new Gamble & O'Keefe chain.

Nachbar Back to France

Lucien Nachbar, sent by French Pathe to New York last spring to supervise temporarily its interests in the U. S. following resignation of Jacques Chabrier, returned to France aboard the *Liberte* last week. He'll go back to his post as manager of Pathe's Paris flagship the Marignan.

Nachbar installed Duncan McGregor as Chabrier's successor in charge of all Pathe interests including the Paris Theatre N. Y., which continues in charge of Lillian Nadell Gerard.

House Built in One Month

Regina, Sask. Sept. 11

Built in one month, 350-seat Park Theatre was opened late last month at Waskesiu, northern Saskatchewan summer resort. Owner-manager is William Zapanianuk of Prince Albert. Rustic-styled house has a balcony and air-conditioning.

The National Boxing Assn. launched a drive to cut its member state athletic boards in its theatre-TV revenue. NBA national chairman here yesterday (Mon.) voted to seek a means to tax the box-office take on big-screen fights. Group will huddle with theatre and network TV interests for complete discussion.

Beef is that video has practically eliminated small fight clubs, thereby seriously limiting match-fixing systems. As most boxing commissions operate with state funds, NBA's plans to tax theatre-TV gate is seen as a punitive action aimed at the International Boxing Club. IBC's lucrative video romances has not set well with many segments of the fight industry.

Initial test of the state group's power to levy a theatre fight tax is underway in New Jersey on the Robinson-Turpin match tomorrow night (Wed.). NBA Commissioner Abe Greene, head of New Jersey fight board, has alerted the Asbury Park Theatre that a 5% tax will be imposed on the fight. Legal argument, which will also likely be followed in other states, is that a televised bout is billed as a "live" event, subject to regular taxation tariff.

In drawing a bead on teevee, NBA's guns are aimed primarily at theatre tie-ins. This thinking is that with the introduction of another boxoffice middleman, operating in various states, individual state levies are legally feasible. Also, eventual expansion of theatre TV may eliminate commercial network fightcasting.

Theatre TV

Continued from page 4

the required exclusive channels. As with any other allocation of air channels, the FCC must decide on whether they will be operated "in the public interest, convenience and necessity." Theatre TV exhibits hope such public service will answer that point.

First exclusive football game is the N. Y. Giants-Los Angeles Rams contest at the Polo Grounds, N. Y., Sept. 29. This too has public service aspects since the game is being sponsored by the N. Y. Herald Tribune Fresh Air Fund. Theatres, of course, will get their standard percentage of the gross, but the profits derived by the Herald Tribune are for charity purposes. There will be no home TV of the game and it will not be available to theatres in the metropolitan N. Y. area as a means of protecting the in-person gate of the PG.

TOA's Convention

Continued from page 1

partnered with TV for the betterment of both fields.

Biz Advertising Power
Second, the tremendous advertising power of TV could be put to use in behalf of theatres, according to Wolfson. A French circuit operator who also owns WTVJ Miami, Wolfson said he views any based on his own experience.

He related he added his own houses to his Florida chain over the last two years and attributes the successful expansion largely to the effectiveness of theatre-TV tie-ups. He said his TV outlet, Station Incidentally, which began operation in 1948, has been consistently in the black since the summer of last year.

Wolfson made a point of noting he was the speaker at the convention in Hollywood, Calif., and as a result of the convention, he took over the operation of the new Field Theatre in Los Angeles, which he will now own. He said he is a renewed old friend of the theatre and that once theatre can make the change.

A far larger screen TV Wolfson told me the basic every show at every theatre will have some sort of added in addition to its program. The theatre TV b.o. could be so economically well-fixed that it could far outdistance standard telecasting in the entertainment values it could deliver, he added.

PIX DIVIDENDS OFF IN FIRST 7 MONTHS

Washington, Sept. 11

Although corporate dividends as a whole were 13% higher during the first seven months of this year than in 1950, they were down again in motion pictures.

The film industry stockholders received a total of \$18,575,000 from January through July, 1951. Last year the figure was \$20,930,000 for the same period.

Dividends for July amounted to \$3,508,000, a decline from the \$3,930,000 paid in July, 1950. Department of Commerce, which released the figures yesterday (Mon.), says that publicly reported dividends in any industry amount to about 60 or 65% of all dividends paid in that industry.

Pix-Stocks

Continued from page 1

\$2-per annum rate with a 50c divvy declared last Thursday, payable Sept. 28 to holders of record on Sept. 19.

Uplift tone of film stock trading on the N. Y. Stock Exchange for the most part, however, reflected something of a reappraisal of the business by the public, according to the trade's economists. One spokesman called it a belated realization that the pic shares had been undervalued.

Library Liquidation

Investors, it's said, also are considering various of the outfits in terms of liquidation of their libraries of old product. Films which have been played off the conventional exhibition market are carried on the books at \$1. Proceeds from the sale of these to television obviously would constitute all profit.

Another factor behind the fact film shares have become favorites, of course is the continuing upswing in business and prospects for the future. Upswing, which began last July 1, has yet to show any signs of leveling off, particularly in view of the assortment of upcoming pix which show b.o. promise from various of the companies.

In any event, majority of the film issues within a recent period either reached a new high or have been close to high marks for the year. (See chart on page 15.) Paramount climbed to a new peak of 27 1/2. RKO Pictures, at 4 1/2, also was at its highest level for the year.

Republic, which had been down to 3 1/2, was at its high-for-the-year mark at 5 1/2. Warners, which hit 1 1/2, when the company put in a bid to buy 1,000,000 of its own shares, has been remaining at about that figure.

Wall St. sources reported this week an unusual, heavy amount of West Coast investors' interest in the Universal, Par, Loew's and 20th-Fox issues. The financial men believe those on the buying spree are close to the industry and immediately acquainted with its up-and-down prospects.

Majors Advised

Continued from page 3

agreements referred to in the complaints contained a schedule of admission prices and a provision that during the exhibition period of the motion pictures licensed thereunder the admission charges should be no less than the prices listed in the schedule.

"The defendant's contention that every such price fixing agreement, standing alone, is a violation of the Sherman Act and illegal per se seems untenable in the light of the principles clearly stated by Chief Justice Taft writing for a unanimous court in U. S. vs. General Electric Co., et al., 272 U. S. 476, which was followed by Chief Judge Parker in a unanimous opinion of the Court of Appeals of the Fourth Circuit in Westinghouse Electric Corp. vs. Bulldog Electric Products Co., 179 F. 2d 139.

"The principles applicable to license contracts for the use of patents would seem equally applicable to license contracts involving copyrights, and hence under these authorities it seems quite clear that license contracts for the exhibition of copyrighted motion pictures, containing price maintenance provisions for admission to such exhibitions, with nothing more to condemn them, are reasonable and normally adapted to secure to the copyright owner the pecuniary reward to which he is entitled under his copyright monopoly and are not in violation of the Sherman Act nor otherwise illegal."

Three plaintiff districts in the action are represented by Evans I. DeCamp, Cincinnati; Clinton M. Harbison, Lexington, and Edward A. Sargoy & Stein, N. Y. J. Harry Stamper, Lexington, represents the defendant theatre.

Yank Pixites

Continued from page 7

Rio for on-the-spot huddles with the Brazilian government. Rickard is said to best understand problems and people in the S. A. market and his absence is being felt.

Eric A. Johnston, who's skedded to return shortly to the MPAA presidential post from which he's been on leave, has been talking on S. A. trip for the past couple of years. With his return to MPAA, from his Economic Stabilizer's job in Washington, he may decide finally to hop southward for a swing of the various S. A. capitals, some executives in N. Y. suspect.

The Brazilian situation could prompt Johnston to finally map specific plans for such a tour. It would be in the interest of good will generally but doubtless he would also tackle specific trade problems.

Company presidents and foreign department heads met in N. Y. yesterday (Tues.) but this session concerned itself primarily with Japan. Motion Picture Export Assn. bows out of that country Jan. 1, at which time the American companies will begin competitive operations.

EXTRA SHOWMANSHIP that gets EXTRA PROFITS!

DIE-CUT NOVELTY ACCESSORIES

...at LESS than the *Cost of Printing!*

THE "PEOPLE WILL TALK" DOOR HANGER



5¢
each

colorful hanger for door-knobs,
milk bottles, telephones, car
doors, etc.

Here's a great BARGAIN in SHOWMANSHIP! 20th Century-Fox, to prove the value of NOVELTY Accessories... has prepared the colorful, die-cut exploitation items you see on this page! Each NOVELTY is an item of outstanding value and eye-appeal! And each item is priced far below the actual cost of printing. In fact... 20th Century-Fox is absorbing a sizeable portion of the printing cost... and NATIONAL SCREEN SERVICE is charging NOTHING for the sale and distribution services being rendered!

That gives YOU... these sensational exploitation values... at just a fraction of what they actually cost to print!

You can't afford to pass up this money-saving opportunity, to MAKE MORE MONEY with these 20th Century-Fox Hits! Use these NOVELTY Accessories to put the "BUSINESS" back in SHOW BUSINESS! Ask at your local 20th Century-Fox or NSS exchange.

THE "BATHSHEBA" PROCESS- COLOR COUNTER CARD



10¢
each

stands on its own easel in your boxoffice,
or merchants' windows, on counters, soda
fountains, bars, restaurant tables, etc.

THE 4-COLOR "BELVEDERE" BELL



5¢
each

for streamers and hangers, in lobby,
under marquees, or away-from-thea-
tre, in merchants' windows, over soda
fountains, bars, doorways, etc.



NATIONAL *Screen* SERVICE
PRIZE BOY OF THE INDUSTRY

Each novelty contains space for imprint
of theatre name and play dates.

Inside Stuff—Pictures

Gene Autry, in the past 17 years, has parlayed his show biz name into a multi-pronged commercial empire—with 49 manufacturers licensed to turn out Autry products in the U. S. and 10 signed for Canada. First license was granted in 1934 for a cap pistol, of which 10,000,000 have since been sold. Since then the list of licensed products has been expanded to include toys, tugs and trivets—including the obvious cowboy suits, holsters, spurs, 10-gallon hats, plus balloons, billfolds, pencil cases, photographic kits, bicycles, bedspreads, drapes, rugs, frozen foods, ice cream, marionettes, buttons, books, boots, drums and dolls. In addition, there's a comic book published by Dell.

The cowpoke radio-tele-film-disk star's enterprises are so many-faceted, that one North Carolina store owner sponsors the Autry vidpic show on TV, advertises Autry merchandise on the stanza and promotes the show with Autry displays. Licensing negotiations are handled by Mitchell J. Hamblurg.

Remark in VARIETY recently by Richard Thorpe, director of Metro's forthcoming "Ivanhoe," that there was another "Ivanhoe" before his has brought from the J. of Wisconsin word that there have actually been two previous celluloid versions of the Sir Walter Scott classic, Symon St. Deputa, of the university's extension division writes.

"The Thorpe production of 'Ivanhoe' is the third filmed on British soil, not the second. Aside from the three-reel Imp version directed by Herbert Brenon that was released in the U. S. in the fall of 1913, that same year saw also a six-reel version likewise produced in Britain. This was released under the title of 'Rebecca the Welsh.' It cast included artists of such distinction as Edith Brackwell, Hubert Carter, and Nancy Bevington. It was distributed in the U. S. a little later than the Imp version by World's Leader Features."

Jack Skirball's recent departure from RKO is understood to have been over disagreement with production chief Howard Hughes over size of the budget Skirball's indie unit was planning for "Appointment in Samarra." Producer had Gregory Peck lined up and was working at a big pic with financing by RKO.

When Hughes refused to advance the coin for a budget of the size Skirball wanted, later pulled stakes and is now headquartering on the Samuel Goldwyn lot. No release has been set for "Samarra" now RKO now has in 27th week of distribution Skirball's Bette Davis starrer, "Payment on Demand." Pic started out strongly with a Radio City Music Hall, N. Y., date, but has failed to sustain the pace in smaller towns.

Oil industry will make a discreet pitch to theatres for exhibition of its new Technicolor cartoon, "Man On the Land." Pic, made by United Productions of America ("Gerald McBoing Boings"), was previewed for the press in New York Monday (10). The 16-minute short was produced under supervision of Film Counselors, Inc., N. Y.

Fairly entertaining and with the plug well buried, Oil Industry Information Committee hopes for fair theatrical representation, as well as normal 16m release. Robert Flaherty's "Louisiana Story," financed by Standard Oil, was given regular theatrical release (with exhibs charged for it), while OIIC's previous two films, "24 Hours of Progress" and "The Last 10 Feet," played some 600 houses on a for-free basis.

Evidence of the cohesiveness that has developed between major film companies and other mags as a result of Life's recent downbeat view of the industry is seen in the Sept. 23 issue of Look. Columbia will be heavily represented in it. First is a four-page layout reviewing "Saturday's Hero" as "the movies' first great football story." Then, in the "Beautiful Women" feature, Marta Toren is highlighted in Col's "Sirocco."

Also, Col has a full-page ad in color on "Sunny Side of the Street," and Look is mailing proofs to key exhibs, together with data showing how the periodical aids in selling theatre tickets. It is also outfitting Col salesmen with kits showing the mag's penetration in each territory.

Delay in the lensing of "Singin' in the Rain" at Metro is likely to push back the start of "Huckleberry Finn" on the same lot, and indirectly affect the filming of Samuel Goldwyn's "Hans Christian Andersen." Gene Kelly will costar with Danny Kaye in "Finn," but can't get going until he completes his top role in "Rain," which still has two elaborate musical sequences to shoot. In case "Finn" can't start on schedule, Metro may ask Goldwyn to postpone "Andersen," now slated to roll Dec. 1, with Kaye starring.

Chaplin, Lloyd TV Holdouts

Continued from page 3

when he formed the Charles Chaplin Film Corp. to produce his own starring films. Prior to that year, he appeared in pix for Keystone, Essanay and Mutual. For three years his two reels and feature, "The Kid," were distributed by First National, but since 1920 his releases have gone through United Artists, of which he is part owner.

Chaplin's refusal to allow old silents to be steered into TV is not surprising. He has continually turned down deals to re-issue his old two-reel silents, including the famous "Shoulder Arms," to theatres. During the past several years, however, he personally released "The Gold Rush" and "City Lights" through UA.

Lloyd is virtually in the same position, owning outright all of his pictures made since 1917, with the exception of "The Milky Way," in which he starred for Paramount in 1935, and the recent "Mad Wednesday," which he made for Howard Hughes. Comedian, however, sold some footage of the silent "The Freshman" for inclusion in "Wednesday."

Some years ago, Lloyd, who was originally in partnership with Hal Roach in production of his two and five-reel silents bought out Roach's interests in the pictures. This move was made to prevent the films from hitting the reissue market in competition with his then-current releases. Like Chaplin, Lloyd plans to continue the wire re-release of his sound features, having issued "Movie Crazy" several years ago for moderate returns. He's currently prep-

paring his initial talkie, "Welcome Danger," for another round of theatre datings. But he has no intention of making his library of old silents available for telecasting.

Silent starrers of Buster Keaton, another top comic of the 20's, are still missing from the TV screens. These films were produced by Joseph M. Schenck. However, series of sound two-reelers Keaton later made for Educational, are currently going the rounds of the TV stations.

Wolfson-TOA

Continued from page 3

public relations, Earl J. Hudson, United Theatres, Detroit; national legislation, A. Julian Brylawski, Washington, D. C. state and local legislation, Morris Loewenstein, Majestic Theatres, Oklahoma City; 16m, Sam B. Kirby, Little Rock, Ark.; concessions, Harold Fitzgerald, president of Fox Wisconsin Theatres; building and safety codes, Henry Anderson, United Paramount, legal advisory council, Herman M. Levy, general counsel, TOA; theatre equipment and maintenance, Joseph J. Zaro, Nashville; film jubilee, Sam Pinanski, president, TOA, Boston; drive-ins, Jack Brannagel, Commonwealth Theatres, Kansas City.

Convention agenda and list of industry leaders scheduled to address TOA members have not yet been completed.

EXHIB BACKERS MULL COLOR FOR COWAN PIC

Syndicate of exhibs financing a film production by Lester Cowan will determine this week whether the pic will be made in color. It is being filmed in cooperation with the American National Theatre & Academy from a script by Robert E. Sherwood.

Circuit ops, chairmanned by Sam Pinanski, of Boston, met on the project in New York last week to discuss the title, which isn't yet decided; only director and other problems. It is understood a deal has been made with a Coast director, who is due in New York this week for confabs.

Shooting is expected by Cowan to get under way in a couple of months. With a number of Broadway names lined up by ANTA which, it is expected, will give the pic good marquee values, exhib board decided last week to consider the possibility of throwing in the extra coin needed for Technicolor. Pic will be filmed in the east.

U-I Returns

Continued from page 3

U-I's present grade of releases. It will thus serve a double purpose in increasing playing time.

Paradoxically, while U-I is endeavoring to change the scope of its product to meet that of other majors, latter are moving toward carbons of the U-I films that have proved so profitable in smaller houses. The other companies are attempting to come up with pix that in subject matter and budget can compete with U-I for the 8,000-theatre market it dominates.

U-I previously went into big-budgeters after the merger of Universal and International in 1947. Studio immediately went into production of prestige-type pix that proved almost disastrous to it. It wasn't until all such production was stopped and the company found its meter in the "Ma and Pa Kettle" and "Francis" type product that it hit the profit column with force. These have all been made with low-cost casts, either feature player vets or youngsters whom U-I has developed and nurtured.

New star-emphasis type films on the U-I production schedule include "Bend of the River," with James Stewart; "World In His Arms," with Gregory Peck; and "Against All Flags," with Errol Flynn; "Steel Town," with Ann Sheridan, and "Great Companions," with Dan Dailey.

Daff on Foreign

Continued from page 3

better." In connection with this, he urged the setting up of counterparts to the Council of Motion Picture Organizations throughout the world. Patterned after COMPO in the U. S., the trade outfits in each country would be designed to improve public and trade relations and contribute generally to the b.o. uplift. Demonstrating the need for a COMPO in various global spots, said Daff, is the vast amount of misinformation in circulation.

Some exhibs, on the basis of erroneous reports of television's effects on U. S. theatres, actually have been figuring on bowing out of exhibition when TV hits their respective countries. Situations as this an outfit like COMPO could correct, Daff observes.

General feeling Daff encountered abroad is that the quality of Hollywood pix is on the upgrade. He said he heard comments to this effect from numerous exhibs.

Daff next month goes to London to attend Odeon Theatres and General Film Distributors conventions.

Brother Fired

Continued from page 1

Kans. The NLRB examiner said that the brother, Sid Caraway, business agent for IATSE and Laborers' Union locals in Coffeyville, had his brother shifted from projectionist to maintenance man, then got Kenneth Caraway's union card withdrawn, and finally had him fired.

The examiner's report cited not only Fox but also the Coffeyville locals of IATSE, the laborers, and Painters, as well as the Central Labor Union of the town.

Top-Priced Novels

Continued from page 3

was reported to have obtained this week for \$80,000 plus \$20,000 more if it wishes to keep the rights at the end of seven years.

"Caine Mutiny" is already on the bestseller list. It's about a Navy destroyer to the Pacific during the last war. "President's Lady" is slated for publication by Doubleday next month. It concerns Andrew Jackson's wife. Du Maurier novel will be a five-part Ladies Home Journal serial and Literary Guild choice for March, 1952. It's a suspense story, somewhat reminiscent of the author's successful "Rebecca."

Grosses hit by such big-budgeters as "Great Caruso," "Show Boat," "David and Bathsheba," "Capt. Horatio Hornblower" and "Place in the Sun" are the primary reason for the renewed Hollywood interest in bestsellers. Such interest had previously tapered off about 1947, when Hollywood went on an economy binge. It sought not only low-cost story material, but yarns that by their very concept made possible low-cost pictures.

Now studio and distribution chiefs are convinced that the answer to TV as a threat to films lies in making pix of such scope and production quality that tele shows look sick beside them. And since they've found recently that the public will readily pay for such product, schedules are being reshaped in that direction.

Real moneymakers have proved to be big pictures or little ones. Heaviest losses have been suffered on the medium-class product. 20th-Fox is a prime example. It's bought two novels for expensive pix now after several years of costly experimentation with middle-budgeted "gimmick" films.

Among others, it bought four New Yorker mag stories at \$10,000 each as subjects for these gimmick pix. Paradoxically, every one of them was turned into an entertaining film that won acclaim from the critics but not one paid off at the b.o. Among them was "U.S.S. Tinkette," later "You're In the Navy Now" and "Fourteen Hours." Aside from the type of pix Hollywood is seeking, there are also lesser reasons for the return to the story marts. One is that studio shelves have been pretty much delaminated. Piles of stories that had accumulated over the years were raided when the economy wave hit and studios sought to avoid buying.

Secondly, studios are making more pix now than during the war and postwar years. Thirdly, there's a generally better feeling about the industry among the companies. Pessimism has now turned to at least limited optimism with an attendant desire to return to more showmanly product. Highly successful books provide the opportunity to make big films.

N.Y. Exhibs

Continued from page 1

try as well as the N. Y. theatre-men have expressed enthusiasm for the project, particularly since it would be a major factor in the continuation of "Movietime USA."

N. Y. exhibitors already hold a lease on the Grand Central Palace for the March date, but at present lack of funds prevents the go-ahead sign. It was explained to the board that the exposition would be self-supporting if present plans are carried out. In addition to special booths for all phases of the industry, the plan calls for the construction of actual "studio" sets, on which actual scenes would be filmed for the public. Personal appearance of prominent Hollywood stars also is planned.

The board pointed out that inasmuch as Hollywood help is particularly called for in set construction and the appearance of stars and technicians, Coast toppers would have to be consulted. The board will meet next week to discuss the project further.

Exhibitor delegation included Harry Brandt, Leonard Goldenson and Joseph Vogel, who also spoke in behalf of the exposition; MPAA executives present were Ned E. Depinet, Austin C. Keough, Barney Balaban, J. Robert Rubin, Spyros Skouras, Arthur Schneider, Sam Schneider, Jack Cohn, Joyce O'Hara and Sidney Schreiber.

Report 26in Buy Of Du Maurier Novel for 80G

Twentieth-Fox was understood this week to have acquired screen rights to the new Daphne du Maurier novel, "My Cousin Rachel." Price as reported in trade circles, would make this one of the major deals of the season. It is said to call for a flat \$80,000 payment, plus \$20,000 more if 20th wants to retain its rights after seven years.

While the figure is a substantial one in the current market, it is considerably below that asked by agent Alan Collins, of Curtis Brown Ltd., in a letter to all major companies about six weeks ago. Collins asked \$100,000 plus 5% of the world gross for a seven-year lease.

It is understood that 20th mixed any percentage arrangement or any lease that did not permit the company to hold on to the rights at the end of seven years. Reportedly, it was able to win the points, since there were no other major company bidders. Only competition came from David U. Selznick.

High price asked by Collins scared off other studios despite assurance by story editors that book will be a bestseller and is suitable pic material. Miss du Maurier is author of a number of previous books which became top screen hits, including "Rebecca."

Book is already a bestseller in London and begins five-part serialization in The Ladies Home Journal in the U. S. in November. It will be the March, 1952, selection of the Literary Guild. Doubleday is publishing.

Miss du Maurier, who lives in England, reportedly will be paid by 20th in blocked sterling. Final consummation of the deal is said to await solution of certain tax problems in England by the author's attorneys.

Stockholder Unit

Continued from page 1

shares to vote with the dissidents against the management in December. Asked how many shares the group might vote, including their own and via proxies which they are hoping to obtain, spokesman said "plenty." Hughes has 929,020 shares. Greene and his own clients have about 300,000. Other Wall Streeters in the confederation are said to bring this amount up to about 800,000 and the out-of-town-ers should push it up much farther.

Three new members are to be elected to the board. Greene group wants a hand in naming them all. It would compromise, however, if it could name one or two and the third man was felt to be satisfactorily neutral.

Committee which Greene and his cohorts are now forming will consist of big stockholders plus technicians. Latter will include a real estate man, since RKO Theatres has, of course, large realty holdings; a theatre expert and a financial expert (Greene).

The 10c dividend declared last week was the circuit's first. It has been in existence as an independent corporation only since last Jan. 1, when divorcement from the production distribution end became effective. Greene group's feeling on the divvy is that it was only an effort by the management to keep minor shareholders happy so that when the new committee begins to solicit proxies they won't find such fertile soil in which to operate.

Par Demands

Continued from page 1

managers regarding various deals involving top films. "Sales deals" in N. Y. believe revision of contracts are in order. For one, they want a reduction in split figures reduced so that the company will share in the gross at a greater rate when a lesser amount of coin is reached.

Par's entire selling policy is expected to be taken up when the company's division chiefs go into a three-day N. Y. huddle with its toppers beginning tomorrow. There's A. W. Schwalberg, v.p. in charge of sales, will preside. All department heads are slated to attend.

Film Reviews

Continued from page 6

The Medium

has told them these are fakes; the scene where Mme. Flora studies the pseudo-sleeping Toby, to learn if he were the mysterious choker, while droppings from her candle fall onto the terrified boy's eyes. Miss Powers, who did a distinguished job on the stage as the boozey charlatan, repeats here. In addition to an excellent acting performance, she has a rich, deep and effective contralto. It blends especially well for the "Black Swan" number with Monica. The soliloquy towards the end, "Am I Afraid?" is a really powerful work.

Miss Alberghetti plays the frail Monica with grace and distinction. The moment before the mirror, playing at love and being grown up with Toby, is a high spot, as is the staircase scene with her crazed mother. Her singing is also top-drawer.

Coleman has much more to do here than in the stage version, and makes fine opportunity of his nimble moments to portray the wretched, abused mute. His terrified scene in the rain, or when supposedly asleep as the medium studies him, or when he creeps into the lair where he's trapped, stick in one's memory.

Subordinate parts are also well cast and performed, namely Beverly Dame and Donald Morcan as a set of devoted parents keeping in touch with their departed child through Mme. Flora, and Helva Kibler as a timid newcomer to the scene. Accompanying music played by the Symphony Orchestra of Rome, and conducted by Thomas Schippers, is first-rate. Bull vocal and instrumental score come off the soundtrack favorably. Film shows a tightened budget without cheapness of quality.

Brou.

Hills of Utah (SONGS)

Gene Autry in routine western okay where cutlery are liked.

Columbia release of Armand Schaefer production. Stars Gene Autry. Directed by John English. Screenplay, Gerald Voss. Adapted from story by Les Savage. Camera, William Bradford. Edited by James Newman. Released Sept. 11, Sept. 13. Running time, 70 mins.

Gene Autry	Pat Buttram
Donna Martell	Donna Martell
Donna Martell	Donna Martell
Donna Martell	Donna Martell
Donna Martell	Donna Martell
Donna Martell	Donna Martell
Donna Martell	Donna Martell
Donna Martell	Donna Martell
Donna Martell	Donna Martell
Donna Martell	Donna Martell

Gene Autry plays a "doctor on horseback" in this new auto opus and aside from slightly slowing down his customary antics and paring his ballading to a minimum, it differs little from previous Autry boss operas. "Hills of Utah" should be an average draw for Autry fans.

Autry portrays a medico's fresh out of school riding right into the middle of a feud between some copper miners and cattlemen arising out of copper dredging that pollutes the streams and kills the cattle. Autry establishes a hospital in the cowboy community, uncovers the real slaver of his father, is shot at by the mine-owner because he's blamed for his son's death, and finally brings the outlaw cattlemen to justice after a rip-snorting gun battle.

Yarn follows the customary cowboy film plot with a few slight variations. Role of the cook who acknowledges killing the miner's son and brings down the two badmen is nicely done by William Fawcett. Naturally, the story rings in the slant that Autry must give his services to everyone as a physician, no matter which side is to blame.

Autry, who rides his pet horse, Champion, at the usual breakneck pace, has several fist fights and the familiar gun battles. His best songs are "Happy Easter Day," which is dragged in forcibly, and "Back to Utah." Pat Buttram, as the town's postmaster, goes along on all the adventures as Autry's sidekick. Elaine Riley suffices as the usual stilted looker, while Donna Martell steals the femme honors as a half-breed Indian. Onslow Stevens adds some topflight acting, per usual, as the mine owner.

Gerald Geraghty's screenplay is routine as is John English's direction. Lensing of William Bradford is a highlight.

Corky of Gasoline Alley

Minor comedy for young market: good exploitation possibilities.

Columbia release of Wallace MacDonald production. Features Scotty Beckett, Jimmy Lendon, Don Beddoe, Gordon Jones, Susan Morrow, Kay Christopher, Madelon Mitchell, Dick Wessel, Paul Barry, Henry French, editor. Screenplay, Thomas, musical direction, Marsha Ruzanski. Released Sept. 11, Sept. 13. Running time, 60 mins.

"Corky of Gasoline Alley," second in Columbia's series based on the Frank O. King comic strip, is a relatively weak comedy, even for the low budget. However, it has good exploitation possibilities, and due to the large circulation and acceptance of the veteran funny-page feature, it should have a pre-sold audience, particularly for the juve set.

For aficionados of the "Gasoline Alley" strip, all the major characters that have peeped it for years are included in the pic. That's an advantage, but a hurdle too, in that the large cast clutters the opening scenes.

Story is somewhat heavy-handed. Chiefly it's the family's vicissitudes on the moving in of Hope's Corky's wife black-sheep cousin Elwood. Later, a drifter and the Baron Munchausen type, wants to sponge on the Wallets. Most of the humor stems from his raiding the icebox, spoiling the kids' games, blowing up the stove in Corky's diner and finally wrecking Skeezix's Fiat-Shop with some chemical pills he hopes will triple the octane rating of ordinary gasoline.

After causing all this damage, he frays a back injury so that he can continue his mooching. Latter part of the pic concerns the efforts of Corky and sister Judy to unmask the unwelcome guest. There are a few bright moments, but by and large it's stock stuff. Trimming down from its present 80-minute running time could help.

Scotty Beckett and Jimmy Lendon register well as Corky and Skeezix, respectively, with Susan Morrow and Kay Christopher doing okay as their wives. Don Beddoe and Madelon Mitchell are cast as Uncle Walt and Phyllis, and Patti Brady does a good job as Judy. Gordon Jones plays the obnoxious relative role well, and Dick Wessel gets over the Pudge McKay part.

Lensing and editing are par for the course.

Joe Palooka in Triple Cross

Okay entry in series based on comic strip. For supporting bookings.

Hollywood, Sept. 7. Monogram release of Hal E. Chester production. Stars Joe Kirkwood, Jr., James Gleason, Cathy Downs, James Gleason, Steve Brodie, Don Harvey, Kate Davis, Jimmy Wallington. Directed by Raymond Leborg. Screenplay, Jan Le Fray. Story, Harold Harcourt, based on comic strip by Ham Fisher; camera, William French; music, Dorell Carter. Released Sept. 8, 11. Running time, 60 mins.

This is slated to be the series windup for Monogram's group of programmers based on the Ham Fisher comic strip. It par's the course set by its predecessors and will serve its purpose as low-rent material.

Some of the edge may be taken off, however, by video's screening of some earlier entries in the series. Initial telecasting of an early entry occurred in the L. A. area this week, and others will be hitting home screens at intervals.

Plot works in formula suspense around a situation that finds Palooka, his wife Anne and manager Knobby kidnapped by escaped convicts while returning from a

fishing trip. Heavies use the trio as cover while they dodge police. One gets the idea to rub out his fellow-escapes, force Palooka to throw his upcoming fight and collect plenty of coin. Things are going as the heavy, disguised as Anne's widowed aunt, has it figured out until Joe gets himself knocked out of the ring long enough to finish off the crook and get back in to finish off his pugilist opponent before the count of 10. Yarn is not plausible but is sufficiently interesting to fill release intentions.

Joe Kirkwood, Jr., is a reasonable facsimile of Fisher's cartoon character, living up to the physical requirements of the character. James Gleason adds considerable spark as Knobby, and Cathy Downs is an acceptable Anne. Heavy work is adequately performed by John Emery, Steve Brodie and Don Harvey. Sundry other cast members are okay in light demands.

Reginald LeBorg directed the Hal E. Chester production for Monogram, with Jan Jeffries doing the scripting from a story by Harold Harcourt based on the Fisher strip. Lensing and other technical credits are standard.

Les Mains Sales (Soleil Hands) (FRENCH)

Paris, Aug. 30. Eden Productions release of Fernand Rivers production. Stars Pierre Brasseur, Daniel Gelin, Claude Nollier, Monique Arthur. Directed by Rivers. Screenplay by Jacques Bont and Rivers, from Jean-Paul Sartre play, additional dialog by Sartre; camera, Jean Rocholle. At Marignan and Marivaux Theatres, Paris. Running time, 105 mins.

There was nary a clamor from the Paris Red Belt as bluecoated gendarmes saw the film version of Sartre's "Les Mains Sales" off to a successful start. This supposedly anti-Red film about the inner workings of the Cause must have found the comrades rightly unimpressed, for it lacks the zip that its American stage twin, "Red Gloves," had.

Rather, this edition follows stodgily the officially-blessed stage version of Jean-Paul Sartre's original, and the camera, fascinated too much by closeups, falls for painful minutes to give even the tri-dimensional depth of the stage.

Though the names of Pierre Brasseur and Daniel Gelin may prove somewhat attractive in the art circuit, and an additional boost is conceivable in exploiting Sartre's name and the anti-Communist aspect of the film, there are enough stretches of a parochial kind of verbal fencing in which the camera is virtually motionless to cause interest to flag and to impair the chances of "Les Mains Sales" for wider distribution.

Told in flashback, the story deals with wartime resistance in an unnamed Central European country and has enough action to keep a Balkan armament factory humming, that is, if the action were well-paced. Hugo, played by Gelin, is an idealistic young Communist who still believes in political virginity and has come to believe that necessity is the mother of assassination. As secretary to Red Chieftain Hoederer, Hugo is commissioned by a rival Red faction to bump off his boss in the name of revolutionary purity. Hoederer, it seems, has been advocating the strategy of joining with the reactionary political leaders of their country against the Nazis.

The film concentrates on delineating the character of Hugo and the reasons for his drive to assassinate. There is the young cub's desire for a shortcut to all weighty problems. There is a feeling of inferiority for his aristocratic background. There is his sense of puerility before his wife's craving for excitement.

Despite the fact that he is unconvinced by Hoederer's opportunism, Hugo is drawn to and conquered by Hoederer's personality. It is only when Hugo's wife Jessica, a frivolous young thing in this version, is herself drawn to Hoederer, that Hugo finds the necessary conviction to shoot his chief down in cold blood. In dying, Hoederer, obviously reading from a corny script, does the noble thing in trying to absolve Hugo. He ascribes the act to a justified jealousy.

Ultimately, Hugo finds that his party mentors and fellow-plotters have switched to Hoederer's policy line and that he is now considered guilty of having assassinated a revered party leader. Now that it is too late, for he is to be executed, Hugo has finally cut his intellectual grinders in realizing that all parties deal with power and not with principle. Hence, the title, "Soleil Hands," in literal translation.

Though Gelin isn't sufficiently

fanatical in the part, he makes a sympathetic, credible Hugo. This emphasis on Hugo, however, robs the role of Hoederer of much of its power. Brasseur makes a tough and paternal Hoederer, but though he gives his character lots of quizzical looks, he doesn't achieve the intellectual stature and even the personal charm that made Charles Boyer's stage Hoederer impressive. Actually, existentialist though Sartre may be, his writing of the character of Hoederer demands a lace-filled 18th century gallantry which Brasseur manages to convey only as flabby sentiment. The Boyer knight-without-armor version is preferable both in the author's intent and from the boxoffice viewpoint.

Le Journal D'Un Cure De Campagne (Diary of a Country Priest) (FRENCH)

AGIC release of UGC production. Features Claude Laydu, Nicole Ladmiral, Jean Riviere, Martine Lemaire. Directed by Robert Bresson. Screenplay by Bresson from novel by Bernanos. Camera, L. H. Burel. Editor, Paulette Robert. Venice Film Fest. Venice. Running time, 110 mins.

This film has won the French Prix d'Or even before release and has been demanded as an entry in the Venice Film Fest over the objections of the director. A conscientious rendering of a literary study of the spiritual anguish of a shy, young priest, the film has ponderous dignity. Made with taste and reverence, it is slow-moving but impressive. Its subject and aesthetic approach make this likely only for special art house slotting. Picture will need tactful exploitation and spotting. Word-of-mouth and critic should help it.

Film uses the thrice-told method to concentrate on the internal struggles for the ailing, anguished priest. It shows his entries in the journal, underlines it with his soliloquies and then shows it through images. This leads to a slow pace, but leads to an impressive effect as the priest suffers the hostility and misunderstanding of the townspeople. Suffering from a severe stomach ailment, he subsists on bread and wine. The hostile villagers soon take him for a drunkard. All his attempts to win the confidence of his flock lead to failure except in the eyes of the curate who understands his internal suffering. He leaves his parish to consult a doctor and finds he has cancer.

Director Bresson has ruthlessly stamped out any incident not in keeping with the mood and feeling of the young priest. The camera dwells on the priest for interminable closeups. All facets of his character and reactions are fully explored. Lensing is contrasting in keeping with the mood. Editing helps maintain the slow, inexorable pace. Film may border on boredom for general runs and will need a lot of pushing to get the attention it deserves.

UA Benefits

Continued from page 1

There has been a weekly net of about \$10,000 consistently for the past 13 weeks, on gross rentals which have been steadily hitting over \$350,000 per week, it's reported.

Also on the plus side so far as this year's operation is concerned is the fact the company has no early obligation to meet under the deal by which Eagle Lion Classics was acquired from Pathe Industries.

Purchase price included a payment of \$500,000, but this is not due until the spring of 1954, and no installments in the interim are required. Thus, there will be no outlay of cash this year such as might have impaired chances of finishing the year in the black.

High Court Review Possible

Chicago, Sept. 11. Possibility looms that major film companies and circuits will carry recent U. S. Circuit Court decision on Milwaukee's Towne Theatre antitrust case into the U. S. Supreme Court. Although attorneys for the majors are not prone to state either way, an appeal to Circuit Court jurists last week was nixed by Judges Major, Kerner and Finnegan.

Only alternative for the film companies is to carry the fight to the Supreme Court, or else pay off its \$941,000 damages to the Towne.

Recent plaintiff reverses in antitrust cases over the nation may spur an appeal to a higher court.

B'way Bistros

Continued from page 1

helped up trade at other rooms. Leon & Eddie's, in a marked business upturn, had one of its best weekends, with a strong showing at its midnight guest party on Sunday (9). The rhumba addicts also helped the Havana-Madrid along.

The New York situation would be even better, were it not for the difficulty in getting liquor licenses in new spots. Recent legislation by the Alcoholic Beverage Control Board that a liquor license may not be granted until a spot has been operating for 90 days as a straight eatery is stymieing other prospective openings. For example, Harry Steinman, former operator of the Latin Casino, Philly, has been dickering for the Diamond Horseshoe, but doesn't see his way clear to start without the necessary liquor sales.

This situation doesn't apply to the Gilded Cage, opening Sept. 20, for which Latin Quarter boniface Lou Walters is producing the show. Beverage permit was never surrendered by concessionaire Abe Ellis, who holds the title of the spot. There are also some nibbles for La Martinique, but its license status is speculative.

The effect of the license curb on current cafe ops is one of optimism, however. They hold that it limits the field to the extent that those currently operating can virtually be assured of profitable going for the time being.

The three months starting September are regarded as the best time of year for cafe men. This year's openings, according to the operators, are above last season's level and indicate a good year.

Venice Prizes

Continued from page 2

Est Mon Royaume" ("The Night Is My Kingdom"). Named best actress was Vivien Leigh for her performance in "Streetcar." These thespian laurels are known as the Giuseppe Volpi prizes in honor of the Venice festival founder.

Award for the best scenario went to "The Lavender Hill Mob," a J. Arthur Rank-Michael Balcon production which T. E. B. Clarke wrote. In this classification no division is made between story and screenplay.

Prize for the best-camera work was carried off by L. H. Burel for his lensing of "Le Journal." Award in the best art bracket was won by the British-made "Murder in the Cathedral" while Par's "Carnival" triumphed in the best music category.

Italian Critics Assn., whose members present at Venice customarily distribute their own laurels at the conclusion of the voting for official Festival prizes, were deadlocked on "Le Journal" and the Japanese "Rashomon." The O. C. I. C., a Catholic reviewing group, acclaimed "Le Journal."

'Doc' Merman

Continued from page 1

isphere rights and BAP the eastern hemisphere. As part of the deal, unit will provide services of Miss O'Hara as star of at least one of the pils.

Femme will also play the lead in "Paradise," a cattle yarn to be shot on a ranch in Hawaii. Unit will be offered its facilities for free.

Merman and Nassour have been in Europe on the British deal. They are expected back in New York over the weekend. Merman will head for Honolulu as soon as distribution and financing on "Paradise" are set.

Met Adding

Continued from page 1

success prompted the special touring company this season.

Guthrie, better known as a legit director, has staged operas before. He put on a "Carmen," among other works, for the Sadler's Wells Opera Co. He's been with the Old Vic since 1933, has directed Shakespearean productions at Stratford-on-Avon, and put on classical plays in Europe and Israel. In 1946 he staged his wife's adaptation of Andreyev's "He Who Gets Slapped" for the Theatre Guild in N. Y.

COMPO Problem

Continued from page 1

one from their own ranks at COMPO's helm now that a film company topper (Depinet, of course, is president of RKO), has had the job.

Whether O'Donnell wants the post could also decide the next candidate's selection. As general manager of Interstate Theatres, largest chain in the southwest, he has been giving much of his time to his Dallas headquarters. Taking over the COMPO operation would require much work in N. Y. This could present problems.

Next COMPO prexy will be named by the board at a meeting set for the first week in December. It's reported Depinet has about decided on a nominating committee but he has yet to identify its members.

Task of filling the 1st v.p.'s spot now occupied by Mayer may be less difficult. There's some feeling that incumbent may be "pressured" into staying on despite his present thoughts on resigning.

Over past months Mayer has been unhappy with the lack of support given the all-industry outfit. He threatened to exit frequently but always was influenced to remain.

Now it's apparent Mayer has undergone a change in attitude, leading to the possibility that he may continue. The widespread and vigorous exhib cooperation toward "Movietime" has had a particularly heartening effect upon Mayer.

Would Exact Aid Pledge

It's thought probable by some in the trade Mayer might consent to stay with COMPO if there's a pledge of continued support from all of the outfit's member groups. He'd likely take a holiday of a couple of months, however, before resettling in the 1st v.p.'s spot.

Only name offered by traders for the job, in the event Mayer is determined to bow out, was that of Robert W. Coyne, who now serves as COMPO's special counsel. He's been in industry organization work since he left a U.S. Treasury Department post at the end of World War II, having been executive director of American Theatres Assn. and its successor, Theatre Owners of America, before joining COMPO.

Incidentally, unlike the prexy's post, the job of 1st v.p. is appointive, that is, named by the prexy and then subject to board approval. COMPO president is elected by the board directly.

Clearance Blues

Continued from page 3

pix from first-run to subsequent engagements.

Will Be Less Timid

While there's little chance the companies will make any substantial effort to widen present clearances, it's apparent they will be less timid in handling future exhib requests for a moveup of run. Heretofore there has been an inclination to bending over backwards when theatremen demanded an earlier run. Outfits have been plenty burdened with lawsuits and made every effort to pacify exhibs via better clearance breaks rather than risk further court bouts.

Fact that quick playoffs has impaired-business has been stated by some exhibs themselves. Leonard Goldenson, president of United Paramount Theatres, recently noted under the present system a pic can play an entire area so quickly there's insufficient time for word of mouth to build and the campaign to sink in.

Also proving detrimental is the increased number of theatres playing pix on a first neighborhood-run basis. Angle here is that the public has a correspondingly decreased number of films from which to choose since the same film is playing so many houses.

Seeks Clarification

Los Angeles, Sept. 11. Enlargement upon and clarification of several statements in Judge Yankwich's Fanchon & Marco opinion have been requested by Homer J. Mitchell, attorney for P.A.M.

In a letter to the jurist, Mitchell declared inaccuracies appeared in the opinion where first-run theatres were identified in L. A. He also questioned Judge Yankwich's statements on first-run theatres in surrounding towns.

'Veil,' 'Behave' to Get Sneaks; M-G's Plans

That distributors are giving new emphasis to tradeshowing of their bigger pix was further shown this week with plans set by RKO and Metro.

"The Blue Veil" and "Behave Yourself," RKO's first two from the Jerry Wald and Norman Krasna unit, will be shown to exhibs for the most part only at sneak previews in theatres this month. Pix will be shown unheralded, excepting as concerning the theatremen, who will have reserved seats. Press-exhibitor shows are set for the Paris Theatre, N. Y., and the Carthay Circle, L. A.

M-G is out to insure maximum exhib viewing of its "Angels in the Outfield" via a sked of 42 screenings in addition to the regular tradeshowings. The extra non-exchange showings are designed for the convenience of the theatremen, who would not be too likely to attend the regular tradeshowing. Invitations have gone out to non-M-G accounts as well as the company's regular customers.

'At Will' Pact Upheld; Hal Walker Must Pay %

Los Angeles, Sept. 11.

Pauline Nightingale, Deputy Labor Commissioner, ordered Hal L. Walker, screen director, to pay \$2,268.33 in commissions to Hallam Cooley, agent, thereby upholding the validity of a contract drawn up on a "termination at will" basis. Walker held that the contract was void because it failed to specify the length of term, as provided by the Administrative Code.

Deputy Commissioner ruled that "failure to specify length of term of the contract is not material where testimony of the artist establishes that it was terminable at will and also was terminated by him subsequent to procurement of his contract of employment with Wallis-Hazen, Inc., and the rendition of services by the artist manager."

Superior Court has agreed to hear Walker's appeal.

Film Biz-TV

Continued from page 3

NBC's "Show of Shows," with Sid Caesar and Imogene Coca, CBS' "Ken Murray Show" and NBC's "Hit Parade."

Sunday returners included NBC's "Comedy Hour" with Eddie Cantor; CBS' "Toast of the Town," in which emcee Ed Sullivan had as guests Lena Horne, Robert Merrill and Mimi Benzell; CBS' "Fred Waring Show," with June Haver guesting; CBS' "This Is Show Business" and ABC's "Paul Whiteman Show."

Monday afternoon saw Kate Smith return to NBC, while that evening Robert Montgomery came back with his hour dramatic show. Also, Frances Langford and Don Ameche started a new cross-the-board hour on ABC Monday.

Next weekend will see no additional returners, but Milton Berle comes back the following Tuesday (18). "Studio One" goes back on Monday (17). Kate Smith starts a new one-hour variety show Wednesday (19) and Rudolph Halley, Congressional crime investigator, begins a new show, "Crime Syndicated," on Tuesday (18). (See box in Television Section for complete listing of shows returning to the air and new shows going on in the next 10 days.)

Another encouraging sign to film men with one eye on TV was the fact that theatre grosses weren't jarred at all when coast-to-coast tele became a reality last week with a Presidential speech from the Japanese peace conference in San Francisco.

INDIE HORROR PIC

Hollywood, Sept. 11.

New indie company, Pergor Productions, started its first picture, "Tarantula," a horror film, on the Chaplin lot with Herbert Tesco directing. Outfit, organized by G. W. Perkins and Melvin Gordon, is lining up a program of low-budget exploitation films.

First picture is financed privately, with a release outlet to be sought when the feature is completed.

N.Y. NCA Meet to Be Forum For 'Momentous Decisions'; Members Urged to Attend

Minneapolis, Sept. 11

North Central Allied's heads will use their influence at the national Allied convention in New York Oct. 30-Nov. 1 to get that body to bend its efforts toward "still better understanding and higher degree of cooperation throughout the industry." So says the current NCA bulletin, which urges as many members as possible to attend and make their presence felt in this respect.

The bulletin declares that north-west exhibitors must attend "fired with the determination to fight for recognition of motion pictures as the finest entertainment to be had, and to restore the business to its rightful position as the most profitable of them all."

A preview of the forthcoming convention, given in the bulletin, states provision will be made for the discussion and solution of their problems by exhibitors at clinics to be held every morning.

One of the convention's unique features, according to Kane, will be a small studio where every exhibitor and manager will be invited to make a short talking picture to be run in his theatre, just ahead of his trailers, saying he has just returned from the Allied convention in New York and that, while there, he saw some of the new motion pictures which he will be privileged to show in his theatre. He'll name the pictures and their trailers will follow as part of the "Movie-time U.S.A." campaign, Kane explains.

Big Co-op on Copper Salvage

Washington, Sept. 11

All segments of the film industry are cooperating in the drive to save copper drippings from projection carbons to aid national copper salvage, reports Nathan D. Golden, director of the motion picture photographic products division of the National Production Authority.

792G Miami Trust Suit Names 16 Cos. And 51 Individuals

Some 16 corporations and 51 individuals were named defendants in a treble-damage antitrust suit brought in N. Y. Federal Court last week by Lester, Charles, Alvin and Ethel Walder, as trustees for the owners and operators of the Tivoli Theatre, Miami. They seek to recover \$792,361 from United Paramount Theatres, Paramount Pictures, RKO, 20th-Fox, Warners and Columbia.

Defendant companies, the complaint asserts, violated the antitrust laws by conspiring to discriminate against the Tivoli from 1928 to 1936 in regard to clearance and product. Failure to get pictures from the five distributors until five to seven months after the films were first available allegedly cost the plaintiff losses of \$186,000.

Lack of suitable product, the Walders charge, forced the Tivoli into a 10-year partnership with Paramount Enterprises in 1937. In this stretch the house earned over \$232,000. But, the plaintiff trustees contend, the theatre was compelled to shell out \$77,898 in dividends to Par Enterprises. They ask that this sum be returned. Number of subsidiaries and affiliates of the defendant distributors are named defendants as well as officers and directors.

SCHINE GETS EXTENSION

Washington, Sept. 11.

Schine theatre chain has been granted an extension until Sept. 23 to unload seven theatres in accordance with its antitrust decree. This is the second extension given Schine to sell these houses. Original deadline was in July.

The seven film theatres are included in a group the circuit is obliged to get rid of during the second year of the three year divestiture program.

HERE'S THE

Lux Lovely Heroine

OF "SATURDAY'S HERO"



You'll say Donna Reed is truly radiant when you see her close-ups in "Saturday's Hero." Her Lux-lovely Complexion is fresh as a flower!

"Here's my Lux active-lather facial," she says. "I pat the rich lather on, working it into my skin like a cream. Then I rinse—first with warm water, again with stimulating cold. I pat with a soft towel to dry. Skin takes on fresh new beauty!" Try this daily Lux Soap care that lovely screen stars depend on!

Donna Reed

IN "SATURDAY'S HERO"

A Sidney Buchman Production
A COLUMBIA PICTURE

Now Showing Locally

9 out of 10 Screen Stars use Lux Toilet Soap

Clips From Film Row

NEW YORK

Beverly Ott, formerly on staff of the Dell Publications West Coast office, joined 20th-Fox in N. Y. as an assistant manager, effective Sept. 17. She will work with Robert Fleisher, chief of N. Y. mail department.

Paramount marks the 25th anniversary of its branch office in Cuba with a reception and dinner to be held in Havana Sept. 13. Attending from N. Y. will be proxy Barney Balaban and foreign department chief George Welner. Later, incidentally, was Par's homeoffice rep in Cuba when the branch opened in 1926.

Will Vollen handling publicity for 1951 Theatre Owners of America convention and trade show at Hotel Astor, N. Y., Sept. 23-27.

Harry Burger, Warners advertising manager for the Pittsburgh zone, named district manager to succeed James Totman, who was transferred to district manager of Warners' New England Theatres. Jacques Kahn, formerly assistant to Burger, takes over as advertising manager, and Phil Katz, manager of the Knighthead Theatre, Pittsburgh, has been assigned to assist Kahn.

Lux Films "Bitter River" which recently closed a long run at the World Theatre, N. Y., hits a half dozen circuits in the N. Y. metropolitan area Monday (17). Some 70 houses of the EKO, Skouras, Brandt, Century and J. & J. loops will open the Italian import day-and-date. National Legion of Decency last month changed the film's classification from "condemned to B".

Speraly Pictures Corp., headed by Jules H. Weill set distribution deals on 10 Pine-Thomas features in 13 exchange areas. Among the pix are "Shaggy," "Caged Fury" and "Fear in Night."

CHICAGO

With top-quality pix flooding the Loop lately, the price standard at downtown houses is fast becoming a major problem here. Six months ago, the Chicago Theatre eliminated price changes and boosted its tariff to a straight 90c top. Indie Oriental followed suit shortly thereafter with the RKO Grand on its tail. Since then, the question of how much a pic is worth at the boxoffice has been puzzling downtown operators. Chicago and Oriental both are still without set prices, but the former in several instances, e.g. the Martin-Lewis p. and Milton Berle-Dagmar vaude package, have prompted \$1.25 tops. Grand's policy has been the most flexible. House uses a matinee levy for the low-budgeters, then changes the sign at the wicket for high rental p. to 90c top.

Chicago film censor viewed 100 p. last month and 524,000 feet of film. Our foreign pic was rejected and three imports were labeled for adults only.

Theatre tax collections for August this year were \$96,922 as compared with \$103,324 for same period in 1950.

Essex Theatre, which shuttered six months ago, will reopen Sept. 17.

Westside Century Theatre kicks off with Mexican film policy this week. Weekends will feature domestic.

Leonard Levinson and David Flexer, Impossible Pictures' topers, in town this week on huddles.

Sidney Gunther, associate of Jackson Park Theatre attorney Tom McConnell, hooked by firm of McConnell, Van Hook and Lutkin last week.

LOS ANGELES

Jack McIntire took an extended leave of absence as western district sales chief for RKO to recover his health. Cross Smith will function as pinch hitter until he returns.

M. A. (Andy) Anderson after 17 years as manager of RKO Hillstreet here, upped to the post of West Coast division manager for RKO theatres. He started his career 37 years ago as program boy at the Orpheum in Portland, Ore. In addition to his theatre duties, Anderson is president of Board of Fire Commissioners here.

British-made picture, "Capey Blood," will be released in the Western Hemisphere by the Selznick Releasing Organization this winter, with Powell - Pressburger holding the Eastern Hemisphere rights. Picture, starring Jennifer Jones, was co-produced by David O. Selznick, Michael Powell and Emerie Pressburger last autumn.

Donald Gillin, salesman in Universal's exchange here, promoted

to branch manager in Seattle, succeeding George DeWilde, resigned. Republic is sending six films into national release in the next four weeks, starting Sept. 13 with "Havana Rose," followed in order by "Adventures of Captain Fabian," "The Sea Hornet," "Utah Wagon Train," "South of Caliente," and "Honeychile."

PITTSBURGH

Jimmy Totman, Erie district manager for WB, elevated to the New England zone as assistant to Harry Feinstein, who was until recently head booker and buyer for the circuit here. Henry Burger, head of publicity for Warners, takes over Totman's old berth, with Jack Kahn, previously Burger's chief aide, moving into his spot.

Earle Swigert, one-time Par division head and more recently UA boss in Washington, joined RKO as a salesman for Main Line territory (Altoona and Johnstown). Swigert succeeded in Washington by Art Levy, formerly with Columbia and UA in Pittsburgh.

George Tice resigned as manager of the Columbia exchange, but will stay on as sales chief, exchanging posts with Jack Judd, who moves up to the No. 1 job.

Blatt Bros. circuit promoted A. J. Cannon to manager of Lakewood, N. Y., drive-in. Formerly assistant there, Cannon succeeds Russell Lunetta, who resigned.

Olympic in Verona reopened under the new ownership of Sam Plutis, whose son, Bill, will manage house.

Jack Lange resigned his sales job with Republic to go into insurance biz. Jack Scarry, formerly on Main Line for Rep, transferred to West Virginia territory, which Lange previously covered.

Max Edgell and B. H. Williams are new owners of Alpine Theatre in Salem, N. Va.

Grand Theatre in Carnegie reopened under the management of Alex Monant after a lengthy shut-down.

MINNEAPOLIS

Film salesmen contacting every exhibitor in territory to line them up on pledge cards for 100% Movietone U. S. A. participation.

With Minneapolis Federal Reserve bank reporting agricultural income in this area up 23% for first five 1951 months, compared to the corresponding period a year ago, and urban dwellers receiving more income, local branch managers feel real boxoffice prosperity is in offing in this territory.

W. L. Crouse, Eyreth, Minn., exhibitor has settled out of court a damage suit against Columbia for alleged contract breach in play-dating its "King's Men" into adjacent Virginia Minn. for a second run ahead of its Eveleth first-run.

Following boxoffice success of Columbia's reissued "A Song to Remember," Century Theatre here has set Republic's oldie "I've Always Loved You" to follow "David and Bathsheba."

Saul Madison, 20th-Fox southern Minnesota salesman, promoted to post of assistant to M. A. Levy, district manager.

After tonight run in "Springtime for Henry" at Luccum here, Edward Horton returns to Hollywood for a Metro film, probably "The Merry Widow."

KANSAS CITY

Personal appearance schedules bring three players here on two separate jaunts in same week. Shelley Winters and Farley Granger planned in Monday (10) for a round of events plugging "Have Yourself a Merry Little Christmas" where picture opens Sept. 19.

Forrest Tucker comes in Sept. 12 for meetings with press, and could during the day. His junkies plays "Warpath."

Elmer C. Rhoden, Fox Midwest president, reported that the outlook for fall theatre biz is bullish here.

Television problem still centers in larger cities, and is less a problem for theatres in smaller communities in this area, according to Howard Jamieson, president of Commonwealth Theatres, Inc., operating principally in Kansas and Missouri. He spoke at the annual convention of circuit officials and managers held at the Muehlebach Hotel here Sept. 5-6. If television is making any inroads, "it likely will be short-lived." People will continue to like films regardless of television, he said. He

pointed out that attendance at Commonwealth's conventional indoor theatres is up nearly 5% in drive-ins the figure is 14%. Commonwealth, nevertheless, has contracted for installations of television equipment in some of its theatres.

BOSTON

Jerry Pickman, Paramount publicity chief, will be guest of honor and principal speaker at joint meeting of Hub's Ad Club and film industry leaders at Hotel Statler Sept. 25. His topic will be "Unique Merchandising with Motion Pictures."

Herman Ruffin, Hub's Monogram distrib. hosted some exhibs at a cocktail party in Hotel Bradford in honor of Walter Wenger, whose films will be released in the future through Monogram and Allied Artists.

Flame, the German shepherd dog, featured in Universal's "You Never Can Tell," hosted the local press and their pet dogs at a luncheon in the Copley Plaza. Flame was accompanied by his trainer, Frank Barnes, with the gimmick conceived by U's tub-thumper John McGrail.

PHILADELPHIA

Exhibitor Mike Felt will represent Philadelphia and Pittsburgh at mid-winter meeting of the Variety Clubs in Toronto, Canada, Oct. 4-6.

Warner Circuit queried Local 77, Musicians Union, about possibility of booking legit attractions in the Earle asking for reduction in size of house band from present 16 to four men, quota for town's regular legits when offering straight plays, Union vetoed proposition.

Searchlights, Army brass, and disabled vets from Valley Forge Hospital marked preem of "Force of Arms" at the Stanley Sept. 7.

SALT LAKE CITY

Gem Theatre, 697-seat indie, sold by W. E. Shipley, Los Angeles, to Consolidated Theatre, Inc., local circuit. Shipley owned the Gem for the last 25 years.

M. R. Austin, formerly of Denver, took over as branch manager of local United Artists office, replacing Carroll S. Trowbridge, who died last month. Austin was branch manager for Eagle-Lion and UA in Denver.

Gem Theatre, sold three weeks ago to Consolidated Theatres, Inc., has reopened after being closed for two weeks for facelift.

'Show' Stout \$13,000 In Buff; 'Groom' \$12,000, 2d

Buffalo, Sept. 11. Town is filled with holdovers this stanza and some of newcomers are not so big. "Meet Me After Show" is rated torrid at Century but "Law and Lady" is slow at the Buffalo. "Here Comes Groom" still is big in second Paramount week.

Estimates for This Week

Buffalo (Loew's) 3,500; 40-70—"Law and Lady" (M-G) and "The Strip" (M-G) Slow \$11,000. Last week, "People Against O'Hara" (M-G), \$12,000.

Paramount (Par) 3,000; 40-70—"Here Comes Groom" (Par) and "Two Dollar Bitter" (Indie) (2d wk) Still big at \$12,000 or over. Last week \$19,000.

Center (Par) 2,100; 40-70—"Jim Thorpe" (WB) (2d wk), Hefty \$8,000. Last week \$13,000.

Lafayette (Basil) 3,000; 40-70—"Mark of Renegade" (U) and "Yes Sir, Mr. Bones" (Lip) Trim \$8,000. Last week "Iron Man" (U) and "Madeleine" (U) \$12,000.

Century (20th Cent) 3,000; 40-70—"Meet After Show" (20th), Torrid \$13,000. Last week, "That's My Boy" (Par) (2d wk), big \$10,400.

DENVER

"Continued from page 9"

"Frogmen" (20th) and "14 Hours" (2d wk), \$3,500.

Orpheum (RKO) 2,600; 40-80—"His Kind of Woman" (RKO) and "Murder Without Crime" (Mong) (2d wk), Holding at \$10,000. Last week, sturdy \$16,000.

Paramount (Fox) 2,200; 40-80—"Mask of Avenger" (Col) and "Hurricane Island" (Col), Fair \$8,000. Last week, "Comin' Round Mountain" (U) and "Yes Sir, Mr. Bones" (Lip), \$8,000.

Tabor (Fox) 1,967; 40-80—"Iron Man" (U) and "Two Gals and a Guy" (UA), also Aladdin, Webber Fine \$8,000. Last week, on reissues.

Webber (Fox) 1,750; 40-80—"Iron Man" (U) and "Two Gals and a Guy" (UA), also Aladdin, Tabor, Stout \$4,000. Last week, "Comin' Round Mountain" (U) and "Yes Sir, Mr. Bones" (Lip), \$3,000.

Picture Grosses

BOSTON

"Continued from page 8"

"Kon-Tiki" (RKO) (10th wk) Oke \$2,000. Last week, \$2,500.

Fenway (NET) 1,373; 40-65—"Passage West" (Par) and "Tomorrow is Another Day" (WB), Fairish \$4,500. Last week, "Jim Thorpe" (WB) and "Heart of Rockies" (Rep), \$4,000.

Memorial (RKO) 3,500; 40-85—"Flying Leathernecks" (RKO) and "Big Custer" (Col) (2d wk), Neat \$16,500. Last week, \$28,900.

Metropolitan (NET) 4,367; 40-85—"That's My Boy" (Par) and "When I Grow Up" (UA) (2d wk), Still in chips at \$16,000. Last week, \$23,000.

Orpheum (Loew's) 3,000; 40-85—"Rich, Young, Pretty" (M-G) and "Painted Hills" (M-G) (2d wk), Good \$15,000 after \$21,000 for first week.

Paramount (NET) 1,700; 40-85—"Passage West" (Par) and "Tomorrow is Another Day" (WB), Average \$11,000. Last week, "Jim Thorpe" (WB) and "Heart of Rockies" (Rep), \$12,000.

State (Loew's) 3,500; 40-85—"Rich, Young, Pretty" (M-G) and "Painted Hills" (M-G) (2d wk), Good \$7,500. Last week, \$11,500.

Trans-Lux (T-L) 445; 44-85—"Kind Lady" (M-G) (3d wk) Oke \$5,000 after \$6,500 for second.

'Belvedere' Rings Bell In Mont'l, Big \$19,000

Montreal, Sept. 11. Four holdovers in deluxers will drop off returns this week. "Belvedere Rings Bell" at Capitol looks hottest of new entries, being big. "Strangers on Train" is only okay at Princess. "Iron Man" still is sturdy in second Orpheum week.

Estimates for This Week

Palace (C.T.) 2,626; 34-60—"Moonlight Bay" (WB) (2d wk), Steady \$17,000 following sock first at \$20,000.

Capitol (C.T.) 2,412; 34-60—"Belvedere Rings Bell" (20th), Big \$19,000. Last week, "Sirocco" (Col) (2d wk), \$12,500.

Princess (C.T.) 2,131; 34-60—"Strangers on Train" (WB), Okay \$13,000. Last week, "Big Carnival" (Par), \$12,000.

Loew's (C.T.) 2,855; 40-65—"On Riviera" (20th) (4th wk), Fine \$18,000 after big third at \$21,000.

Imperial (C.T.) 1,839; 34-60—"Comin' Round Mountain" (U) (2d wk), Down to \$8,000 following sock \$13,000 opener.

Orpheum (C.T.) 1,048; 34-60—"Iron Man" (U) and "Variety on Parade" (U) (2d wk), Holding at \$8,000 after big \$11,000 first week.

Thorpe' Tasty \$11,500, Seattle; 'Iron Man' 8G

Seattle, Sept. 11. Final ironing-out process will bring "name" stage attractions back to John Pan's Palomar for one week each month. This week is hefty with holdovers. Top new entry shapes as "Jim Thorpe" at Orpheum. "Iron Man" looks good at Liberty.

Estimates for This Week

Blue Mouse (Hamrick) 800; 65-90—"Cyran" (UA) and "First Legion" (UA) (4th wk), Good \$4,000 after \$5,200 last week.

Coliseum (Evergreen) 1,877; 65-90—"Take Care Little Girl" (20th) and "Let's Go Navy" (Mong) (2d wk), Held at \$9,000 after huge \$16,000 opener, tops at this house.

Fifth Avenue (Evergreen) 2,200; 65-90—"People Will Talk" (20th) and "Hard, Fast, Beautiful" (RKO) (2d wk), Solid \$9,500 after big \$12,000 last stanza.

Liberty (Hamrick) 1,650; 65-90—"Iron Man" (U) and "Havana Rose" (Rep), Good \$8,000 or near. Last week, "People Vs. O'Hara" (M-G), \$8,900 in 9 days.

Music Box (Hamrick) 850; 65-90—"Sinners" (Indie), Great \$6,000. Last week, "4 in Jeep" (UA) (2d wk), \$3,000 in 9 days.

Music Hall (Hamrick) 2,200; 65-90—"Hornblower" (WB) and "Benny Day" (UA) (3d wk), Nice \$6,000 in 6 days. Last week \$11,000.

Orpheum (Hamrick) 2,600; 65-90—"Jim Thorpe" (WB) and "Fl Dodge Stampede" (Rep), Big \$11,500. Last week, "Cattle Drive" (U) and "This Is Korea" (Rep), \$8,500.

Palomar (Sterling) 1,350; 65-90—"Alike in Wonderland" (RKO-Disney) and "Cockeyed Wonder" (Col) (2d wk), Okay \$4,000. Last week, "Katie Did" (U) and "Frogmen" (20th), \$4,600.

Paramount (Evergreen) 3,039; 65-90—"Here Comes Groom" (Par) and "Guy Came Back" (20th) (2d wk), Great \$10,000 after last week's solid \$15,700.

'DAVID' SOCK \$18,000, TORONTO; 'BOY' 13G 2D

Toronto, Sept. 11. Canadian preem of "David and Bathsheba" is smash opener and topping city this week, with "Big Carnival" also big. Rest of first-run are cluttered with holdovers, now in third stanzas but still doing well. "Meet Me After the Show" and "That's My Boy" loom as top p. in third rounds.

Estimates for This Week

Crest, Downtown, Glendale, Mayfair, Scarborough, State (Taylor) 863; 1,059; 955; 470; 698; 694; 35-60—"Cattle Drive" (U) and "Finner Takes the Air" (Mong), Light \$10,000. Last week, "No Questions Asked" (M-G) and "Honey Town Story" (M-G), \$10,000.

Eglinton, Sheela (FP) 1,080; 2-308; 40-80—"That's My Boy" (Par) (3d wk), Big \$13,000. Last week, \$19,000.

Imperial (FP) 1,373; 50-80—"Big Carnival" (Par), Hefty \$15,000. Last week, "Here Comes Groom" (Par) (2d wk), \$16,500.

Loew's (Loew) 2,743; 40-70—"Show Boat" (M-G) (3d wk), Good \$11,000. Last week, \$15,000.

Northern, University (FP) 959; 1,558; 40-80—"Belvedere Rings Bell" (20th) (2d wk), Fair \$10,000. Last week, \$12,500.

Odeon (Rank) 2,390; 50-90—"Meet After Show" (20th) (2d wk), Nice \$11,000. Last week, \$16,000.

Towne (Taylor) 1,693; 50-70—"Kon Tiki" (RKO) (3d wk), Still capacity \$5,500. Last week, \$5,600.

Uptown (Loew) 2,743; 40-80—"Little Egypt" (U), Light \$6,500. Last week, "Tall Target" (M-G) and Ink Spots heading stageshow, \$12,500.

Victoria (FP) 1,140; 40-80—"David and Bathsheba" (20th), Smash \$18,000. Last week, "Alike in Wonderland" (RKO-Disney) (2d wk), light \$4,500.

'Drive'-Vaude 24G, D.C.; 'Twist' Boff \$10,000, 2d

Washington, Sept. 11. Cool weather, with resultant shopping boom, is blamed by some for mild biz along town's mainstem in current session. Sole standout is "Oliver Twist," at bandbox Dupont, where wow in second round. "Frowler," at Trans-Lux, is above average while "Cattle Drive," hyped by screen star Arlene Dahl onstage, is brisk at Capitol. "Peking Express" at Warner looms okay.

Estimates for This Week

Capitol (Loew's) 3,434; 44-90—"Cattle Drive" (U), plus vaude headlined by Arlene Dahl, Pleasing \$24,000. Last week, "Young A. Feel" (20th) plus Going Native revue, \$25,000.

Dupont (Lopert) 372; 50-85—"Oliver Twist" (UA) (2d wk), Still sock \$10,000. Last week, record breaking \$12,000. Working in extra morning show daily.

Keltha (RKO) 1,939; 44-80—"Flying Leathernecks" (RKO) (2d wk), Sharp drop, but still fancy \$11,000 after big \$19,000 last week.

Metropolitan (Warner) 1,164; 44-74—"That's My Boy" (Par) (m.o.) (2d wk), Very strong \$5,500 for fourth consecutive midtown week. Last week, torrid \$9,500, far above hopes.

Palace (Loew's) 2,370; 44-74—"People Against O'Hara" (M-G), Mild \$14,000. Last week, "Rich, Young, Pretty" (M-G), \$21,000.

Playhouse (Lopert) 485; 55-81—"Bright Victory" (U) (2d wk), Holding at \$4,800. Last week, nice \$6,000. Holds again.

Warner (WB) 2,174; 44-74—"Peking Express" (Par), Oke \$12,000. Last week, "Jim Thorpe" (WB), over hopes at \$16,000.

Trans-Lux (T-L) 1,654; 44-80—"Frowler" (UA), Bright \$7,000. Holds. Last week, "M" (Col) (2d wk), \$6,000.

Indiana Drive-In Sues To Halt Local 466 Pickets

Fort Wayne, Ind., Sept. 11. Charles M. Loudenslager, Jr., and Leona M. Loudenslager, owners and operators of the Hillcrest Drive-In Theatre near here, have filed suit for an injunction to halt picketing of the drive-in by Local 466, Moving Picture Machine Operators, IATSE.

The Loudenslagers charge they have no labor quarrel with the union, but that the owner is operating the equipment. He offered to join the union, but was refused membership, and charged that the union insists he hire two members at a cost of \$180 a week.

'Movietime' Optimism Soars

Continued from page 1

cause of lack of support at the local level. Experience with exhibits in the past had been that they're great for keeping their hands in their pockets and their seats glued to a chair while letting someone else bear the brunt of business-getting.

Practical-minded industryites are still critical of the lack of planning and the dearth of inspired ingenuity that's going into the campaign of an industry that is supposedly built on showmanship. They're similarly critical of the lack of quantity and quality of manpower that drive leaders Robert J. O'Donnell, Arthur L. Mayer and Charles E. McCarthy, have been provided with.

Outlook Different

But whereas three or four weeks ago, these forthcoming plus expected exhibit inertia were seen as sufficiently dominating factors to make the whole campaign just a gesture, the outlook now is completely different. Plans have progressed much better than anticipated, partly because enthusiasm among the planners—primarily the pub ad chiefs of the major companies—has increased. And that, in turn, has been caused by the great grassroots reaction.

Going back still a step farther, credit for the interest in "Movietime" on local levels must be given to the fact that "Hollywood is in Colossal Trouble" yarn. Exhibs were shaken from the lethargy by this potent blow against industry public relations. More important, they were made angry by it. And they had a ready-made concrete way of exhibiting their anger—support of "Movietime."

Result has been most astounding the industry has ever seen in the cooperative effort being put into the drive in the field. Three-thousand film workers and their families turning out for the tceoff meeting in Atlanta, 2,500 in New York and similar healthy mobs in other exchange cities has never happened before. What's more, exhibs are putting up coin in steable chunks to back up in their own areas the \$650,000 which has been contributed by the majors for nation financing.

Plenty Conflicts

There are still plenty of jealousies and conflicts, so that the cynics are not completely unfounded, but on the whole the scheme appears highly promising for arousing public interest. What's giving the scoffers their biggest grin is the attitude of exhibs in some areas in refusing to go along with the campaign because of ire at the distributors for alleged gouging on picture terms. Theatre men in these instances are still acting as though "Movietime" were a plot and solely for the benefit of the distributors. There's no acknowledgment that the campaign's effects will redound to the benefit of the exhib.

These instances, however, are far rarer than anticipated. One of the reasons, aside from the Life article, is the guiding hand of O'Donnell as chairman. Holding mutual respect to exhibs and distribs, he's been able to do a lot of both personal and telephonic nerve-soothing.

Curb TV Appearances

Albany, Sept. 11.

Stars who will fan out from the capitals of the 48 states Oct. 8 for "Movietime U. S. A." can be used for television appearances only if they are employed by producing companies which permit them to appear on video. Robert J. O'Donnell, national director of the drive, told 350 exhibitors and sales representatives at an organizational meeting last Wednesday (5).

O'Donnell said that Metro and Paramount positively will not permit their players to appear on television, but "Universal looks with approval on the idea." He pointed out that Universal's Piper Laurie and Tony Curtis filled television dials throughout the country on their recent p.a. tour. He stated that there would be no ban on radio dates.

Recreate Pic Scenes on Radio

Sixteen Hollywood stars, recreating scenes from hits of eight major studios, will take part on the Lux Radio Theatre salute to the film industry Sept. 24, 9 p.m. (ET) over CBS. The salute will be staged with

the joint cooperation of the film industry, CBS and Lever Bros., sponsors of the radio dramatic series.

A program to reach theatre audiences through local clubs and civic organizations by use of selected speakers in each exchange territory has been formulated by Leon J. Bamberger, RKO sales promotion manager, in charge of the speakers' bureau committee for "Movietime U. S. A."

Conn. Committees

New Haven, Sept. 11.

Allied Theatres of Connecticut and Motion Picture Theatre Owners of Connecticut will jointly sponsor "Movietime U. S. A." in that state. Committees named are: Steering, Harry F. Shaw, Harry Feinstein, Albert Pickus, and Maurice Bailey, publicity; Lou Brown, John Hesse, Franklin Ferguson, and James Darby, finance; Dr. Jacob Fishman and George H. Wilkinson, Jr.

Philly Mass Meet

Philadelphia, Sept. 11.

All phases of the industry will be represented at the mass meeting slated by "Movietime U. S. A." at the Boyd Theatre tomorrow morning (Wed.). All exchanges in Philadelphia will be closed until noon and circuits as well as indie exhibitors will do their best to marshal a big turnout.

Whole-hearted support has been given the meeting by the Greater Philadelphia Council of Motion Picture Exhibitors, already launched on its own drive, the first general and concerted effort to combat the boxoffice slump ever made in this city. Sidney E. Samuelson, president and business manager of Allied of Eastern Pennsylvania, whose insurgent group mixed COMPO and has been ousted from National Allied, is acting for the meeting's committee on arrangements.

Speculation as to whether the "Movietime" meeting would end the Greater Philadelphia Council's private campaign was scouted by Albert M. Cohen, theatre attorney, who is acting as chairman for the Council's drive.

"Everybody connected with our campaign will want to hear the 'Movietime' plan," Cohen said, "but there is not the slightest chance that it will be discontinued. Our collections have come up to expectations, and the Philadelphia drive has generated too much impetus that we could not afford to lose."

Consensus along Film Row was that the Council would handle the Philadelphia area but that the "Movietime" drive would be needed for the other sections in Eastern Pennsylvania and the upstate cities, none of which is included in the drive by Cohen's group.

Minn. Maps Celebrations

Minneapolis, Sept. 11.

With such celebrations as a huge and colorful outdoor buffalo meat barbecue participated in by Indians and cowboys, and bringing together top governmental officials and leading citizens, the local level under E. R. Ruben, Harry B. French and Ted Mann's chairmanship is going to glamorize and dramatize "Movietime U. S. A." in the biggest and most colorful ways possible.

The buffalo barbecue will be held at South Dakota's capital, Pierre, Oct. 8, during the visit of the Hollywood's celebrity unit for the drive. It has been arranged by three of the state's leading exhibitor figures, Leo Peterson, Woody Praught and Joe Floyd. It's hoped the affair will attract newsreel and national press coverage.

For the Twin Cities there's being planned, on the Oct. 8 occasion of the "Movietime U. S. A." Hollywood celebrities' visit, an enormous fish fry in the Auditorium at St. Paul, the state's capitol, with the governor and other prominent in attendance and the public looking down on scene from the balconies. At benefits this state of "10,000 Lakes" there'll be tanks stocked with fish that are in abundance in Minneapolis waters and honor guests will be provided with hook and line to catch their own which then will be fried in open pits on the floor for them. To provide atmosphere, lumberjacks, typical fishermen, Indians, etc., will roam the hall.

In North Dakota at the state capitol, Bismarck, a similar phase, at least is under consideration.

SHOWMANSHIP FOLIOS GO OUT ON 'MOVIETIME'

Distribution of 35,000 "Movietime" showmanship campaign portfolios to state chairmen of "Movietime U. S. A." committees began Monday (10). Followup folios, and publicity material will follow throughout the drive.

The book, the cover of which may be spread into an 18 by 37-inch display hanger for lobbies or windows, is divided into three main sections: "The Facts About It's Movietime U. S. A.," "Exploitation," and "Publicity."

The first section tells the complete story behind the drive presented by the Council of Motion Picture Organizations and outlines the overall plan. Complete list of accessories from 24-sheets to one-sheets is offered. The second section tells "how to sell 'Movietime' in your town," detailing countless exploitation ideas, promotions, tie-ups. The third is devoted to publicity stories, including features by top name byliners.

Briefs From the Lots

Hollywood, Sept. 11.

Ethel Barrymore will costar with Bing Crosby and Jane Wyman in "Famous" at Paramount with Elia Kazan directing. William Holden drew the top spot in Paramount's "A Likely Story," an Irving Asher production. "Sailors Beware" is the new tag on the Martin-Lewis picture. "At Sea With the Navy," currently shooting at Paramount. Mori Briskin closing deal with Rhonda Fleming to star in his forthcoming production, "The Legend," to be filmed in Paris and Vienna. Benjamen Chas. production "The Green Glove," originally titled "The White Road," will be released by United Artists in England as "The Green Gaiter."

Russell Metty signed a two-year cameraman ticket at U. Metro bought "Landlording" story idea by Harriet J. Welting. Hanley Stafford will psychoanalyze a nuke in U. S. Francis Ford's "The Big Tom." Robert Coote drew a role in "The Merry Widow" at Metro. New Allart Productions will tee off Sept. 28 with "Frightened City" on the Goldenway lot. M. Adil Okaptan will play a bit in "Five Fingers" at 20th-Fox, in addition to functioning as technical adviser. Frank Planer's fourth lensing job for Stanley Kramer will be "The 5,000 Fingers of Dr. T."

Penny Edwards plans femme lead in the Rocky Lane starrer, "Captivity of Billy the Kid" at Republic. "The Police Story" is Scott K. Dunlap's next production for Allied Artists, because of the postponement of "My Wife Is Mine." "Too Many Wives" is the final tag on "Private Wives," starring Leon Errol at RKO. Gene Nelson checked in at Warner's for his top role in "She's Working Her Way Through College." Robert Ryan bought Charles Bennett's newspaper yarn, "The Man Outside," hoping to star in it for RKO. Lloyd Bacon will play the role of his father, Frank Bacon, in "The I Don't C. Girl," which he will direct.

Richard Carlson will costar with Frank Lovejoy in the Milton Sperling production "Retreat! Hell" at Warner's. Bud Fraker succeeded the late A. L. (Whitey) Schafer as director of still photography at Paramount. Wilfred Cline will handle Technicolor photography on Warner's "She's Working Her Way Through College." Drew Cabill drew a role in the Martin-Lewis picture, "At Sea With the Navy." Elizabeth Fraser joined the "Death of a Salesman" cast at Columbia. Walters signed Lillian Bronson for "Room For One More," costarring Cary Grant and Betsy Drake.

Charles Lamont will direct "Ma and Pa Kettle Go to Paris" starting this month at U. with Marjorie Main and Percy Kilbride in the title roles. Eugene Leontovich signed with U. for a key role in "The World in His Arms." Tom Greenway drew a role in Stanley Kramer's "High Noon," starring Gary Cooper. First production by the Hedy Lamarr Corp., starring Hedy Lamarr, will be "The Gentle Killer," with William Rowland directing in Mexico. Paramount signed Will Simonds, TV actor, for a role in George Stevens' "Shane." Pamela Stanley, Miss Long Beach of 1950, makes her film debut in "The Big Sky," a Winchester production for RKO release.

Flock of B.O. Stunts, Ideas Accent 'Movietime in Texas' Campaign Book

Tinters Dominate

Hollywood, Sept. 11.

Out of 40 pictures currently in work on the Hollywood lot, 21 are in color, tending to carry out the prediction that all films will eventually be tinters.

Metro leads in the color scramble with six.

VARIETY CLUBS SET TORONTO MEETING

Toronto, Sept. 11.

Mid-year conference of the Variety Clubs will be held at the Royal York hotel here Oct. 4-6, according to Marc J. Wolf, international chief Barker Tent No. 28 of Toronto will host the visiting delegates.

While the agenda for confab has not been disclosed it's understood that the recent decision of the tent to give active support to the Variety Clubs, Will Rogers Hospital Christmas Salute Campaign this winter will be a highlight.

Ferrer, Salemsen To Europe on 'Cyrano'

Harold Salemsen, director of exploitation for Stanley Kramer Productions, flies to Europe tomorrow (Thurs.) to handle openings of "Cyrano" in London and Paris. He'll be joined there next Wednesday (19) by Jose Ferrer, star of the pic, who'll be accompanied by his wife, actress Phyllis Hill.

London prem is Sept. 28 at the Carlton. From there Salemsen and the Ferrers go to Paris. Ferrer will do two days of interviews before returning Oct. 1. Salemsen will stay several weeks to work out a campaign. Opening date's not set yet.

'Snow White' Reissue

Walt Disney has completed preparation for reissue of "Snow White and the Seven Dwarfs" in the U. S. next year. Reissue has already started in France and Belgium and is racking up about 79% of current "Cinderella" biz there.

Pic was originally released in 1937 and was probably Disney's most successful feature, though not the biggest moneymaker in terms of gross, since prices were generally much lower then. New prints have already been completed for U. S. and an ad publicity campaign is now being plotted.

City Investing

Continued from page 1

hoped to have one of the Stanley Kramer unit's pix ready. They include "Death of a Salesman," "My Six Convicts," "Happy Times" and "Member of the Wedding."

Kramer product will probably be split between the Astor and Victoria. Also on the Col production slate and aimed for either of the two houses is the Judy Holiday-starrer "The Marrying Kind" and a new Rita Hayworth pic.

Bigot is currently in its 24th week with "Tales of Hoffmann." Reserved-seater has picked up again after a seasonal lull and is now expected to go at least until Jan. 1. Another Sir Alexander Korda pic will be ready by that time, which Lippert Films books the house. Lippert distributes Korda product in the U. S.

Song-Sharks

Continued from page 1

in regular type and the names of their amateur collaborators written out in ink. The same names keep recurring among the entries, and it's no difficulty weeding them out.

A California publishing house is also working a song-shark angle. Company promises publication of the amateur tunes, for a fee, and then submits the sheet music to programs advertising for such material.

Assessing "hamburger stands and drugstores are doing a better job of showmanship than we are," sponsors of the "It's Movietime in Texas U. S. A." campaign sent an extensive press-book to Texas exhibs last week. It's full of stunts and ideas which it is expected theatre-men participating in the "Movietime" campaigns in other states will find useful.

Co-chairmen of the Texas drive, Robert J. O'Donnell and H. A. Cule, decided the purpose of the campaign is: (1) To bring in much-needed dollars at your boxoffice; (2) to sell the public on the motion picture industry in general; and each individual exhibitor's theatre in particular.

The campaign book offers numerous ideas old and new, on advertising in radio, television, newspapers and on exploitation and promotion. It also offers accessories including trailers, 24-sheets, three-sheets, banners and lobby displays. Chief among the campaign stunts suggested are:

Denver's Block Parties

Theatre block parties originated in Denver by Hall Barty, district manager of Fox Inter-Mountain, and successfully used in many Colorado theatres. A brochure explains how the theatre staff divides up homes in two- or three-block areas. On each individual calling on these residents assigned him. The theatre representative introduces himself and invites the entire family to a special program at a specified time and date, presenting them with a specially printed card to serve for free admittance.

Even baby-sitting and arrangements for getting invalids to the theatre are offered. A follow-up card is made on the day of the party, and a corsage is given to each female in the family. Each family is personally welcomed as it arrives at the theatre. Seats are reserved for them. Then there are follow-up visits to the families, who serve as a permanent roll for further promotions, such as Christmas cards, direct mail pieces, etc.

Coffee and Cakes Newswreel

Another stunt is a coffee and cakes newswreel show. Free coffee and doughnuts are offered during the showing of newswreel and shorts from 7 to 10 a.m.

A takeoff on radio quizzes calls for an employee of the theatre to telephone 10 homes every evening at dinner time, offering passes to individuals who can name the feature currently playing.

In addition, the campaign book includes a digest of exploitation ideas which have been submitted by Texas theatre men, such as fat talk-show, with a special program on the subject; girls invite boys to midnight shows; bicycle giveaways for kids shows; special teenage night guessing contest in windows; beans in bottle, time clock stops how long candle will burn; pet contest for kid matinees; local magic show for amateur magicians; amateur nights; poster contests for schools; puppy giveaways; quiz shows; treasure hunts; and numerous others.

OUTDOOR REFRESHMENT SERVICE
 from Coast to Coast
 over 1/2 Century

Refreshment Service for DRIVE-IN THEATRES

New York Theatres

RADIO CITY MUSIC HALL
 Bookholder Center
 GREGORY PECK & VIRGINIA MAYS
"CAPTAIN HORATIO HORNBLLOWER"
 Color by TECHNICOLOR
 A Warner Bros. Picture
 Plus Spectacular Stage Presentation

ROBERT MITCHELL JANE RUSSELL
"HIS KIND OF WOMAN"
 BARAMOUNT

JAN MURRAY TOM ANDERSON
"MY LITTLE GIRL"
 BARAMOUNT

NBC's 500G Buy of Old Vitaphone Brooklyn Studios in TV Expansion

NBC this week purchased the old Vitaphone studio in Brooklyn from the Warners, at a cost of \$500,000, thereby gaining additional television studio space to ease the cramped situation confronting the video networks. Web plans to use the studio, which is one of the most completely equipped in the east for production of both live and film shows. Deal was negotiated by Frank M. Folsom, pres. of RCA, NBC's parent company, with Harry M. Warner, WB prez.

Acquisition of the Vitaphone studio pushes a step nearer reality NBC's projected establishment of a "little Hollywood" in and around N. Y. for TV programming purposes. Web is currently on the prowl for further space it can convert into video studios inside the city and in neighboring suburbs in Westchester and Long Island. Film studio would be the old Paramount at Astoria, L. I., but that is still being used by the Army Signal Corps. Warners still owns a smaller studio, across the street from the one purchased by NBC in Brooklyn, but the film company will keep that one to be used for storage space.

Fact that NBC, as well as the other TV webs, are still scouting for studio indicates that they envision considerable programming continuing to originate in N. Y., despite the current hoopla about shows moving to Hollywood. NBC, of course, with its projected daytime programming to start at 7 a.m. Monday through Friday, is especially in need of new space. CBS was also interested in the Vitaphone studio but only on a leasing arrangement. Official Films had also been interested, before it decided to specialize in distribution of vidfilms, rather than production after it was stung in its recent abortive acquisition of the Jerry Fairbanks studios on the Coast.

Vitaphone studio, which is only 30 minutes from Manhattan by car and just a block from the subway marks the second RCA-WB deal. RCA-NBC previously bought 30 acres of ground from Warners behind the film company's studio in Burbank, Calif., which it is now converting into TV studio space. Vitaphone is particularly adaptable to video programming, since the Warners converted it to sound film production. Shuberts have an old studio in Fort Lee, N. J., which they hope to lease for TV purposes but it was built for silent pic and the Shuberts are now in the process of converting it for sound.

Brooklyn studio now has one large stage but NBC will convert it into three smaller ones. In addition, it has a number of dressing rooms, a carpenter shop, scenery shop and 12 exec offices.

Ken Murray's 4G Budget Hike as Rift Is Settled

Dispute between CBS and Ken Murray was settled late last week prior to Murray's initial telecast, Saturday 8 p.m. Network upped the comic's budget by \$4,000.

Murray had complained to the chain on excessive charges on use of scenery and studio facilities. Murray also asked for an increased ad budget and more coin so that he could buy some high-powered guests.

Chi's RTDG Pact With Web O&O's Rules Out Kickback

Chicago, Sept. 11.

Final details on the first pact negotiated between the Radio-Television Directors Guild and ABC and NBC covering video personnel here were wrapped up last week with the two-year contract containing a precedent-making non-recapture clause. Clause, which is effective only during the first year of the agreement, prohibits the kickback to the stations by the directors any commercial fees for their services charged the advertisers.

This is the first time the RTDG has succeeded in writing in its non-kickback demands into a contract with a web-owned station. Earlier the guild had set a similar deal with indie WKBK.

However, the victory on the non-recapture clause may be only temporary. Agreement stipulates that in July, 1957, a commercial fee recapture setup based on the formula worked out between the RTDG and the New York video stations will go into effect unless there have been negotiated changes in the Gotham kickback schedule in the meantime. In which case the local pact will be also reopened for further bargaining.

Under the New York formula stations may hold back 25% of the directors' commercial fees from their base pay. But the base pay cannot be reduced below \$72.50. In other words, the Gotham director who, with six months' service, gets a house scale of \$140 weekly, a maximum of \$62.50 of that salary can be charged off his fee revenue.

With the wedge driven against fee recaptures by the Chi pact it's expected the guild will strengthen their campaign against kickbacks. (Continued on page 29)



JOHN CARROLL
VERSAILLES, NEW YORK

Opening tonight Sept. 19. He adds up another potent new video but the show history. He's a plain new personality... The show value plus the promotional possibilities on his screen reputation make him visually and vocally a striking TV act too.—Variety.

Management:
CHARLES V. YATES
AGENCY, Inc.
545 Fifth Ave., New York 17

Amsterdam Roof Goes to NBC-TV

NBC-TV this week expanded its N. Y. studio space further by acquiring from WOR-TV, N. Y., indie outlet, the lease on the New Amsterdam Roof Theatre. NBC also bought from WOR-TV all the TV equipment which the local station had already installed in the theatre, thereby acquiring a completely-equipped studio. Web plans to begin actual operations from its new site at the end of the month. Property is owned by Max A. Cohen's Cinema Circuit.

Located atop the New Amsterdam Theatre on W. 42d St., just off Times Square, the roof was used by NBC in the early days of radio as one of its first AM studios. It seats an audience of about 500. Web plans to tag it the "NBC Times Square TV Theatre." It has not been decided yet which shows will originate from there, since considerable reshuffling of the present operations schedule must first be worked out.

Ralston's Local Buy

Ralston-Purina, which is backing "Space Patrol" on ABC-TV Sunday at 4:30 p.m. on a skip-a-week basis, will back the show locally on WJZ-TV, N. Y., on the alternate weeks. Local sponsorship, however, would be relinquished by Ralston if ABC gets a national client. Agency is Gardner.

NBC-TV Sittin' on Sports Throne Via World Series-Rose Bowl Pacts

WTMJ-TV Beams to Kids At Home in Polio Threat

Milwaukee, Sept. 11. With the opening of the city's schools delayed at least a week because of the polio threat, WTMJ-TV and the board of education have launched a daily half-hour school program beamed at the youngsters at home.

Public school teachers are taking part in the show which features science demonstrations.

NBC Neatest Trick Of Year in Gillette Sports Swap Deal

Swap deal between NBC-TV and Gillette Safety Razor, whereby NBC obtained an exclusive on Gillette's World Series sponsorship four years in return for bringing the safety razor firm in as bankroller for the three years' rights it has to the Rose Bowl, was a simple one involving no loss of money to either party, NBC execs said this week.

For the Bowl games, to which NBC won rights by outbidding its competitors, Gillette will pay the web the \$400,000 it is laying out for the rights this year, along with

\$4,000,000 Gillette Nut

Gillette's pacting with NBC-TV to sponsor the Rose Bowl pickup for 1952 puts the safety razor firm far out in front of the TV sports bankrollers. With the Friday night fights on NBC, the World Series and now the Rose Bowl game, the outfit will be shelling out close to \$2,000,000 in rights alone for the three events this season.

Friday night boxing costs Gillette approximately \$300,000 for a 39-week season, while it has bought TV rights to the World Series for \$1,000,000 per year for six years. It reportedly is absorbing the full price of \$400,000 which NBC paid for rights to the Rose Bowl this year. Since both the Series and Bowl game are to be carried from coast to coast this year, Gillette's charge for station time will run at least another \$2,000,000 for the three events, bringing its total time and production outlay to about \$4,000,000 for the year.

shelling out the full card rates for station time. While NBC's bid of \$400,000 for the first year and \$500,000 for the second and third years on the annual grid classic was decried by some in the trade as being too high, the web insisted this week that it's not absorbing any of the costs, indicating Gillette will pay for the entire affair.

On the Series, Gillette and Mutual control the rights for another six years, with the razor firm reportedly having paid \$1,000,000 per year for the rights. For the baseball classic, Gillette has worked a deal with NBC for station time, whereby the stations carrying the Series are guaranteed their full card rates for two hours per day on the first four games. If the Series runs more than four days, or if a game takes more than two hours to play, then the stations must contribute their time gratis. Last year, when the Series was carried on a four-network pool basis, all stations contributed their time. Mutual, per usual will carry the games on radio this year.

NBC, in getting the Rose Bowl rights, also won rights to the Tournament of Roses parade preceding the New Year's Day game. Gillette reportedly is mulling the idea of picking up the tab for a half-hour's coverage of the parade. This would permit NBC to sell more time on the parade, if it can find a sponsor willing to go along for that. Both the Series and the Rose Bowl are to be carried from coast to coast for the first time this year, on NBC's full interconnected network of 52 stations.

NBC-TV's double-pronged maneuver last week whereby it copped a four-year exclusivity on Gillette sponsorship of the World Series and a three-year Gillette deal on the Rose Bowl New Year's Day grid classic throws into sharp focus a reversal of the NBC vs. CBS tide on commercial sports programming.

Just as, a few years back Columbia let loose with both barrels to move in and dominate the radio programming sweepstakes in the Bill Paley acquisition of Jack Benny, Amos 'n' Andy, Edgar Bergen, Bing Crosby, Red Skelton, et al., the trade was also cognizant of the CBS leadership in grabbing the AM rights to virtually all the major sports events, including the AM exclusivity on the Rose Bowl, etc. The big play had been taken away from NBC, just as in the comedy sweepstakes.

It remained for TV to alter the picture, with NBC now also riding herd in the sports pastures. Last week's pacting of Gillette for the two-way World Series-Rose Bowl spreads solidified NBC's move-in. Only two weeks previously the network had grabbed off the Westinghouse \$1,000,000 sponsorship on the NCAA football package.

CBS still has an important video stake in the boxing picture, via its Wednesday night Pabst-sponsored package as opposed to NBC-TV's Friday night Gillette bouts.

NBC-TV's SRO In Kate Smith Sale

That "so-near-and-yet-so-far" SRO sign, which NBC-TV has been pursuing for some time, was finally captured by the web this week for its Class A evening time, with the sale of the final half-hour segment of the "Kate Smith Evening Hour." B. T. Babbitt, through the Weintraub agency, pacted this week for a half-hour alternate weeks on the show, which means that the NBC-TV sales staff for the rest of the season can virtually sit back and clock the house.

Miss Smith's show, which preems in the Wednesday night at 8 p.m. next week (19), will have four sponsors, each of which will bankroll a half-hour alternate weeks. Previously signing were Norge, Reynolds Metals and Congoleum-Nairn. Program will air directly opposite the high-rating "Godfrey & Friends" on the rival CBS web.

LEVER BROS. EXPANDS ON 'HAWKINS FALLS'

Chicago, Sept. 11. Brightest spot in the generally gloomy Windy City network origination picture is the momentum displayed by NBC-TV's Chi-anchored daytime serial, "Hawkins Falls." Web has not only wrapped up another renewal from Lever on the strip but the soap firm has decided to pick up the remaining open segment.

Lever will bankroll the Tuesday show, as of Oct. 1, giving it five-times-a-week ride on "Hawkins." Bankroller started with the show last April on a three-times weekly basis and bought the Thursday segment during the summer.

N. W. Ayer handles for Lever.

NBC's Special TV Show As Grid Season Kickoff

NBC-TV will trailerize its upcoming coverage of Saturday afternoon college football games in a special half-hour show Sept. 22 at 7 p.m. Titled "Football Kickoff 1955," the show will present sportscaster Mel Allen interviewing Columbia U. coach Lou Little, Princeton coach Charley Caldwell and Yale grid scout Jack Lavelle on prospects of the various college teams for the new season.

NBC's schedule of telecasts for the games, which it is carrying under the National Collegiate Athletic Assn.'s experimental plan this year, tees off the following Saturday (29). Westinghouse sponsors all games on the NBC web.

CBS Buying Out Hummert Shows?

Reports are widespread around the trade that CBS has been negotiating with Ann and Frank Hummert for the acquisition of their Air Features packaging operation. All told there are a dozen shows involved, most of them currently riding the CBS airwaves, and including a flock of the lucrative daytime soap serials.

Such a deal would obviously entail a multi-million-dollar expenditure since the Hummert belt-line programming operation has been one of the most fabulous and lucrative in AM annals.

Status of James Sauter, who spearheads the Air Features operation, in the event of the sale has fueled some speculation. His contract with the Hummerts has a year to go and it's anticipated that it would be bought up.

Fact that the Hummerts in recent years have been willing to settle for the AM status quo without any aspirations toward converting their valuable properties to TV has for some time led to conjecture that their package mill is up for sale.

Parties involved either refuse to comment on or deny the reported negotiations.

Television Premieres

(Sept. 12-22)

Following is a list of shows, either new or returning after a summer hiatus, which preem on the four major television networks during the next 10 days (Sept. 12-22):

Sept. 13

Ellery Queen. Whodunit. DuMont. 9 to 9:30 p.m. Kaiser-Frazer, through the Weintraub agency.

Sept. 15

Olsen & Johnson Show (All Star Revue). Variety. NBC. 8 to 9 p.m. Participating.

Sept. 16

Spike Jones Show (Colgate Comedy Hour). Variety. NBC. 8 to 9 p.m. Colgate, through Sherman & Marquette, Ted Bates.

Sept. 17

Paul Winchell-Jerry Mahoney. Comedy. NBC. 8 to 8:30 p.m. Spindel, via SSC&B.

Studio One. Drama. CBS. 10-11 p.m. Westinghouse, via McCann-Erickson.

Sept. 18

Texaco Star Theatre. Variety. NBC. 8 to 9 p.m. Texaco, via Kudner.

Crime Syndicated. Drama. with Rudolph Halley. CBS. 9-9:30 p.m. Schick, via Kudner.

Sept. 19

Kate Smith Evening Hour. Variety. NBC. 8-9 p.m. Participating.

Arthur Murray Party. Variety. ABC. 9-9:30 p.m. Arthur Murray, via Ruthrauff & Ryan.

Sept. 20

Alan Young Show. Comedy. CBS. 9-9:30 p.m. Esso, via Marshak & Pratt; Kroger, via Ralph H. Jones.

Sept. 21

Versatile Varieties. Variety. ABC. 9:30-10 p.m. Bonafide Mills, via Gibraltar.

Sept. 22

One Man's Family. Drama. NBC. 7:30-8 p.m. Manhattan Soap, via Schideler, Beck & Warner.

CHANGING PATTERNS IN RADIO

The Eyes on the World

TV's historical closeup on the Japanese Peace Treaty proceedings from San Francisco this past week make the Kefauver, MacArthur and kindred "shows" look like road companies. Here was a big-power, parliamentary procedure that was the real thing. It was impressive in its unfolding, and almost awesome in its potentials.

Video's omnipotent spotlight on public officials or the gimlet eye on suspected criminals in recent months—already remarkable as milestones in the technological progress of the new medium—were quickly capped by the first trans-Continental hook-up which networked the country. It put power politics into sharp focus. It made Americans proud of our statesmanship. It spotlighted the hope that a world family of nations may yet be made to work. Just as it pinpointed a defeated aggressor swallowing its medicine, hoping to regain its economic position with dignity. And, above all, the iconoscope exposed the brassiness and chicanery of the Soviet bloc for what it was—a dishonest, obstructive but shrewd enemy who knows that we know his game, and also knows that we know that we must go along playing that game until we are better equipped to play the only other game a militant power understands—a superior force of arms.

All that General Sarnoff predicted about "entertainment being but one segment of television" was never so fruitfully and dramatically depicted as via the proceedings from the San Francisco Memorial Hall. For in that same weekend, on all major TV networks, the viewers were offered sports, talent, and important public events of the calibre of the Jap Peace Treaty.

Showfolk, hyper-attuned to the dramatic, are the first to be heard exclaiming that they are "still amazed by the magic" of the telephone, the phonograph, the radio, aviation, or any other modern science development. TV's showcase of life, in all its manifestations, must remain a never-ending marvel. It may be added that TV's progress from the very beginning has been made more palatable under the aegis and flavoring of a show-wise treatment and presentation. A quarter of a century of public service in the other 20th century wonder, Radio, has refounded most beneficially to TV, even from its earliest pioneering stages.

Abel

Jap Treaty Parley Provides Sock Christening of Micro-Cable Span

By BERT BRILLER

Choice of the Japanese peace treaty conference to inaugurate the coast-to-coast coaxial-microwave link provided a socko launching ceremony that had the impact of a Rose Bowl game kickoff. It was a more fitting christening of the micro-cable span than the all-star gala originally planned could have been.

By giving millions of viewers a window on the parley in San Francisco, the video cameras focused on the central issue of our time—world peace or war. It put the political struggle into terms that made good viewing. Aside from the diplomatic drama, there were the human interest sidelights, such as President Truman noticing that some of the dignitaries on the platform were uncertain when to leave at the conclusion of the opening night's ceremony and his giving the "come-on" gesture, trying to make it unobtrusive but looking as big as life on the tele screen. Or the cameras trained on Ambassador Dulles, seemingly intently taking notes, while another camera sneaked up over his

(Continued on page 40)

Miles in Deal For Garroway on TV

Chicago, Sept. 11. Miles Labs decision on buying NBC-TV's "Garroway at Large" to put in the Friday night period occupied by "Quiz Kids" is due the latter part of this week. Geoffrey Wade, Wade agency topper, was off to New York today (Tues) for conferences with NBC execs on finalizing the plans. Deal now hinges on whether the web is willing to shave display's \$18,500 production fee.

Fact that NBC is strongly pitching a daytime TV show at Garroway if the nighttime show dies, may forestall any cut rate deals on the latter spread.

Both Miles and the net are reportedly dissatisfied with "Quiz Kids" with the web hinting sponsor wants to find a stronger program.

Color TV Premiere

(Sept. 12-22)

Following is a list of new shows leaping off on color television during the next 10 days (Sept. 12-22):

Sept. 17
Mel Tormé Show, Variety, CBS, 4:30-5 p.m., Monday thru-Friday, Sustaining.

Ch'field Makes Bid For Crosby in TV Mating With Hope

With Bob Hope as the only personality thus far committed, Chesterfield is wrestling with the problem of lining up additional stars to rotate in the Sunday 7 to 7:30 p.m. NBC-TV spot. Hope will only do one a month, if that, with the remaining weeks still a blank.

Chesterfield, which bankrolls Bing Crosby on radio, is reported trying to line him up for an occasional TV shot. Thus far he's shunned video. There's a question, too, as to whether his CBS deal will permit him to go TV for NBC in which case he'd be restricted for guesting on Hope's show, dittoing their two-network exchange shots on radio.

Fred Allen is also reported under consideration for a permanent rotating berth on the ciggie show. NBC has a flock of talent under contract without program commitments, such as Jerry Lester, Jack Carter, Dave Garroway, etc., and it's expected that they'll all get a crack at the 7 p.m. showcase.

MAIL POUCH GRID BUY

Mail Pouch Tobacco has bought RCA's syndicated football series, "Touchdown Tips With Sam Hayes," for 20 major radio markets. Deal was set via Charles W. Hoyt agency.

Purchase brings number of stations airing the transcriber to over 150.

AM'S 'NEW ORDER' HITTING PAY DIRT

The attempts of the major networks to resolve new sales patterns for radio—which has witnessed a year of unprecedented activity in the discarding of old formulas and inviting fresh sales techniques—are beginning to pay off. Around the webs there is a new-born confidence as to radio's place in the new order—a confidence predicated on agency and client alike manifesting increased interest in the AM program wars. If they're not all buying, at least they're asking questions and for quotations. Last year a network radio salesman couldn't even approach them.

This week's pacing of four clients under the new CBS formula of one-time sponsorship starting off with the Red Skelton show (a new sales approach which may ultimately embrace the top personalities in AM) has already convinced Howard Meighan, press of the Columbia radio network, that he's hit on something that may eventually spark a whole new "go radio" trend among clients who, either for TV or other reasons, have been shunning the medium. The Meighan concept is a broad one, designed to rekindle interest in all radio through the formulation of patterns which other webs could also be enticed into embracing. In preparing for the era, probably only a year from now, when a Lucky Strike or a Chesterfield will consider a \$40,000 weekly tab too stiff for a Jack Benny or Bing Crosby AM stanza and thus invite a multiple sponsorship of these radio kingpins, and perhaps the toughest job of all—to convince the Bennys, the Crosbys, etc., that it's no disgrace to remain pre-eminent in radio in the years ahead, whatever their future in TV.

Meighan is also pitching up a CBS version of the "Tandem" sales concept and has under wraps a "secret weapon" approach which he'll spring on the Columbia Affiliates Advisory Board when it meets later this month in New York.

At NBC and ABC enthusiasm runs equally high, with their assorted sales patterns to fit the purse of any and all sponsors. Today the webs will add lib a sales formula on a "you-name-it-we'll-evolve-it" basis. The networks, after a year of groping, have learned their lesson. Instead of fighting

(Continued on page 40)

Agencies Trading Like Mad in Shift Of Key Men; Wage Freeze Seen Factor

The personnel trading among agencies continues unabated, with the past week or so witnessing an almost unprecedented activity involving key radio-TV execs identified with accounts pouring many millions into AM and TV coffers annually. There's considerable trade speculation as to the precise reason or reasons for the vast turn-overs and shuffling, with the wage stabilization seen as one of the major factors in the moving around for more lucrative pastures. The jockeying among agencies for a firmer foothold in the television programming sweepstakes is seen as another factor.

Highlighting the multiple-agency maneuvering of the past few weeks, of course, was the collapse of the Duane Jones agency and his \$1,000,000 suit threat against his ex-aides, who went out on their own, taking along some of the DJ accounts. In the wake of the Foote, Cone & Belding reorganization, Erwin, Wasey reportedly has one on tap, with Jim Douglas resigning from Colgate to move in as radio-TV director for the agency. He succeeds the exiting C. H. Cottingham.

Al Robey, brand account man for

Y&R Revamp Moves Into High; Nat Wolff Named Production V.P.

NBC Public Relations Veep

William F. Brooks

Details his views on

Networks'

Responsibility on the Public Service Front

An editorial feature in the

NBC SILVER JUBILEE

edition of

VARIETY

Van Camp Cancels Dinah, But P&G Starts Woon' Her

Dinah Shore's video show for NBC under Stokely-Camp sponsorship, scheduled to tee off in October, blew up last week when the client served notice on the network that it was cancelling out and dropping the show. The singer was scheduled to take over the Tuesday and Thursday 7:30 to 7:45 p.m. segments for a Coast-origination program.

However, there's a strong possibility that Procter & Gamble, which sponsors Miss Shore on CBS via the 15-minute cross-the-board Jack Smith-Shore-Ginny Simms radio show, may step in and buy the Monday-Wednesday-Friday 7:30-7:45 time in which to showcase the singer. In that case it would leave the Tuesday-Thursday period open for new sponsorship. Latter segments are being pitched up to NBC by Bernard L. Schubert as a two-week showcase for Hildegarde.

After negotiating with NBC for Miss Shore's TV show, Van Camp expressed some unhappiness over station clearances for the program and this is believed to be the major factor in the decision to cancel.

Anticipated reorganization within the radiotelevision framework of Young & Rubicam agency rolled into high this week with the announcement by Everard Meade, v.p. and radio-TV director, that Nat Wolff was moving in as veep in charge of production. Move is the second within recent weeks designed to strengthen the Y&R setup in the wake of some program cancellations and shift of accounts to other houses, with George Gribbin designated as veep in charge of commercials a couple weeks back.

New post puts Wolff up front on the commercial TV firing line in masterminding talent show and script acquisitions as Meade's No. 1 aide. He moves east permanently as soon as he winds up his Coast commitments. As an indie operator, he's been identified with the Schlitz-sponsored "Halls of Ivy" package as director and occasional scripter. One of the key talent men in radio, later moving into the writing-directorial sphere, Wolff also played a major role at one time in bringing a number of radio writers into the Metro pic studios.

In addition to Wolff, Meade revealed appointment of Edward S. Snowden, formerly engaged in opera management, as a radio-TV supervisor. A number of new appointments and shifts designed to strengthen the agency's supervisory setup is reported on tap.

Red Erickson, currently manager of the radio-TV department, is expected to be moved out of that spot into a new sphere of operation, with possibility that David Levy will become executive assistant to Meade. Other changes are also believed imminent.

St. Louis Blues For Budweiser

St. Louis, Sept. 11

George Burbach, manager of KSD-TV, the St. Louis Post-Dispatch video operation here and basic NBC affiliate, found himself on the horns of a dilemma which was finally resolved only by knocking off the Ken Murray Saturday night show.

The Murray show is sponsored by Budweiser Beer, one of St. Louis' major prizes. KSD had no compunction about carrying the show last season and brushing aside the opposition Jack Carter show on NBC despite the station's allegiance to the latter network. This season the "All Star Revue" moved into the opposite Murray time on NBC. One of its three sponsors is Pet Milk, another St. Louis enterprise. It was tough for Burbach to resolve, with the local station last week deciding to throw in its lot with "All Star Revue" and doing a late Saturday night delayed line on Murray.

ABC MULLING DAYTIME 'STOP MUSIC' AM-STRIP

ABC is talking to the Louis G. Cowan office about a daytime radio version of "Stop the Music," which would also keep its Sunday evening hour and on the radio web and its Thursday evening hour on ABC-TV.

Program veep Donatelli Reeg wants to put the show on cross-the-board at 3 p.m. and ahead of the web's upcoming 3:30-4:30 p.m. soap opera lineup.

The daytime strip would be adapted for the femme listener with different features from the evening shows. It's likely that Jimmy Haine, vocalist on the nighttime shows, would handle the emcee chores instead of Bert Parks, who has a heavy sked, including "Break the Bank" on the network.

'Kine Circuit' to Rule Out Film Properties for Montgomery Show

Robert Montgomery, whose "Lucky Strike Theatre" has utilized adaptations of screenplays until now will be forced this year to forego stories which have been previously screened. While this will eliminate some preferred properties, Montgomery said, it has also opened up a new string of stories, which has permitted him to line up shows to carry him halfway through the season.

Stories previously produced on film are out this year because American Tobacco, his sponsor, has bought the full network, necessitating the use of kinescopes for some markets. Last year, Luckies had the show on only the interconnected affiliates, all of which carried it live. Since the film companies claim that kines represent another form of film, they insist their film rights to properties precludes use of those properties for TV.

Series, which resumed Monday (10) in the alternate Monday night 9:30 to 10:30 period, premed with "Bubbies," which was adapted from a short story by Wilbur Daniel Steel and will star Richard Derr. Previously announced was George Bernard Shaw's "Cashel Byron's Profession," which will mark the first presentation of any Shaw work on American TV. Montgomery said he and his staff were surprised to find that the play is now in public domain. Other stories lined up so far for the season include properties by Edward Pope, William Irish, Wilkie Collins, J. B. Priestley and an original biography of Louis Pasteur, to be scripted by Thomas W. Phipps.

Montgomery plans to star in two stories this year, but so far has not selected the ones he would like to do. In addition, he'll narrate the action on the Irish story, "I Wouldn't Be in Your Shoes," utilizing the narrative technique he used once last season. He said he would also like to use the subjective-camera technique, such as he spotlighted in his "Lady in the Lake" film for Metro several years ago, but has not found a story yet which can be adapted for it. Montgomery has no plans for lending any musicals this year.

Show's budget has been upped several thousand dollars over the (Continued on page 29)

**RCA Board Chairman
Brig. General
David Sarnoff**
details how
**TV Has Moved
Miraculously Since Its
'39 Debut**
an interesting editorial feature
in the
**NBC SILVER JUBILEE
SPECIAL EDITION**
of
VARIETY

Ernie Simon Exits Chi for WOR Pact

Chicago, Sept. 11.—Ernie Simon, one of the Windy City's busiest radio-TV personalities, has succumbed to the blandishments of Manhattan and is anking these parts for a pact with WOR and WOR-TV. During his five-year tenure on Chi stations, the same comic cut a wide swath with ABC-TV audiences here and his departure set for Oct. 15 has given rise to a hectic search for replacements on his various broadcast enterprises.

Simon has inked a year pact, with five-year options, at WOR. He's to do a half-hour cross-the-board afternoon teevee show and will work the 11:15 p.m. to 12 midnight shift on radio.

Comic has just been set by WMAQ to take over its nightly "Chez Show" this week so now program director Homer Heck is hanging out the auditioning flag again. Same is true at indie WJJD where Simon currently is filling 18 hours weekly with his morning show. WJJD chief Art Harre, seeking a complete switch, is auditioning femme disk spinners to fill part of the segment.

WBKB's program director Sterling Quinlan is likewise screening new emcees to take over Simon's role as "Curbstone Cutup." Gabber has been handling WBKB's nightly curbside remote for the past four years.

Eigen to Chi

Jack Eigen, Gotham gabber, arrives in Chicago tomorrow (Wed.) to take over host duties on WMAQ's late-evening remote from the Chez Parée. Eigen, who filled a similar role some 18 months ago from the Copacabana via WGM, moves into the Chez berth Friday night (14).

Henny Youngman's TV Philly Marathon Nets \$1G for Cerebral Palsy

Philadelphia, Sept. 11.

The marathon television program to aid the Cerebral Palsy fund which started at 10:30 p.m. Saturday and wound up 15½ hours later at 2 p.m. Sunday afternoon over WFIL-TV netted a total of more than \$81,000 for the campaign.

Show was telecast from Town Hall here and emceed by Henny Youngman. Among the entertainers taking part were Peggy Lee, Al Bernie, Harry Lifty, Lewis Florman Zabach, Claudia Pinza, Jimmy Blaine, Eddie Rocker, Christopher Lynch, Richard Hayes and Peggy Anne Garner.

Every hour the television audience was taken to Atlantic City where 20 minutes were telecast from the Boardwalk, at Steel Pier. Heading the resorts list of entertainers were Gus Van, Johnny Long and his orchestra and the Atlantic City String Band. Youngman had to leave the show at 12:30 p.m. Sunday to act as a judge in the Mrs. America contest at Asbury Park. Frank Brookhouser, columnist for the Inquirer, took over as mc when Youngman left.

Captive Kids

Rhineland, Wis., Sept. 11.—Station WOBT here has found itself a good-sized captive audience. Some 2,000 school kids riding the Oneida County school buses are "forced" listeners to a daily 7:30-8 a.m. "beneficial information" show beamed by the station.

Bus drivers are under strict orders to tune in the airing as they hustle them to their schools.

CBS 'Grid Via Tint' Schedule for Chi

Chicago, Sept. 11.

Apparently determined to give a new hypo to its "pioneering tradition," WBKB has decided to beam the CBS schedule of color football telecasts. General manager John Mitchell notified the web last week that the indie would carry the nine-game tilt package which tees off Sept. 29.

It'll be CBS' first opportunity to get its networked color shows into Chicago. Indie, which is tied up with Columbia as an affiliate in the absence of a CBS-owned station here, will have to knock off its own black and white programs during the beaming of the tinted shows.

Because of the network's interest in displaying its color fare to the Windy City audience, it's believed that CBS will assume most of the costs attendant to WBKB's transmission of the grid contests. The "audience" for the telecasts will be limited to department store setups and other promotion exhibits arranged by CBS. The home viewership will be practically nil because of the absence of the necessary supplementary units needed to convert the monochrome sets to tint reception.

Sponsor, McConnell Sail For 'Big Show' in London

Richard S. Reynolds, Jr., president of Reynolds Metal Co., sponsors of a half-hour of the NBC Sunday night "Big Show," sailed last week on the Queen Mary, accompanied by NBC proxy Joseph H. McConnell, for the London-Paris originations of the program. They were accompanied by their wives.

McConnell expects to be gone a month. Taped version of "Big Show's" Palladium performance on Sept. 16 will be broadcast in this country on Sept. 30 as the season's curtain-raiser.

Jack Kunej to WLIB

Jack Kunej, director formerly with NBC and WNEW, N. Y., has joined WLIB as production manager. His work will include shows beamed to the indie's second-generation Jewish-American audience, based on his having directed "Eternal Light" on NBC and a series recorded in Israel with Ben Grauer in 1948.

WLIB, which also has programs slanted to the Negro market, last night (Tues.) covered the preview of United Artists' "The Well" in Harlem.

Radio Premieres

Sept. 12-22

Following is a list of shows, either new or returning after a summer hiatus, which preem on the four major radio networks during the next 10 days (Sept. 12-22).

Sept. 13
Romance. Drama CBS, 11:30 p.m. to midnight. Sustaining.

Sept. 16
My Friend Irma. Situation comedy. CBS, 6:30-7 p.m. Sustaining.

Jack Benny Show. Comedy. CBS, 7-7:30 p.m. American Tobacco, via BBD&O.

The Choralists. Music. CBS, 10:30-11 p.m. Longines-Wittnauer, via Victor A. Bennett.

Sept. 18
Turns Hollywood Theatre. Drama. NBC, 8:30-9 p.m. Turns, via Dancer, Fitzgerald & Sample.

Sept. 21
Mr. District Attorney. Drama. ABC, 9:30-10 p.m. Bristol-Myers, via Young & Rubicam.

DuMont Unveils 'DuMatic Switch' Adapter for CBS Colorcasts

**An Early Star of Radio
Jessica Dragonette**
recalls
**Some Memorable
Highlights**

one of the many interesting
features in the
**NBC SILVER JUBILEE
SPECIAL EDITION**

of
VARIETY

Availability of CBS color television to the public took another step forward yesterday (Tues.) with news that DuMont will soon market a special adapter which will enable viewers to receive CBS colorcasts in black-and-white on their present sets. Adapter, which changes the standard 525-line transmission to CBS color's 405 lines, will sell for \$19.95.

Fact that DuMont is following Philco, Admiral and other major manufacturers into the marketing of adapters is considered particularly significant, in view of their being among the chief opponents of the CBS system in the recent

UHF Converter

DuMont Labs yesterday unveiled a new ultra-high frequency converter, which will permit the owners of any present DuMont receiver to pick up commercial UHF telecasting as projected by the FCC Converter, similar to that recently displayed by Crosley, works with DuMont's continuous tuning system and covers the full 475-890 mc. range set aside by the FCC for future UHF broadcasts.

Unit can be installed in present sets with no sacrifice of existing very-high frequency stations, and will receive signals from as many UHF stations as are set up in any area. DuMont has designed the converter in advance so that it will be available to the public ahead of the first UHF programming.

FCC hearings. Dr. Allen B. DuMont told VARIETY shortly after the hearings that his company would manufacture the equipment whenever public demand was sufficient. Thus, it's believed that some of DuMont's customers have asked to be enabled to receive the CBS colorcasts.

According to Walter L. Stickle, national sales chief for DuMont receivers, the company has no plans at present to manufacture a converter. It's the converter that would make it possible for present setowners to receive the CBS colorcasts in color. If DuMont ever markets the converter, which (Continued on page 29)

LBS Drops Shirer, Harsh; Pacts Flynn

Joseph C. Harsh and William Shirer are being dropped by Liberty Broadcasting System on Sept. 20, and John T. Flynn, conservative economist, launched a cross-the-board series on the web last evening (Tues.).

Departure of Shirer and Harsh, who had been alternating in a commentary strip, brings to three the number of commentators who have left Liberty in recent months. This summer Raymond Swing exited to Join Voice of America. A fourth gabber, John W. Vandercook, remains.

It's reported that signing of the right-winger Flynn was suggested by H. R. Cullen, Texas oil millionaire, who recently bought heavily into Liberty. Flynn will originate from his Bayside L. I. home.

CBS Station Relations Post for Bill Schudt

William A. (Bill) Schudt, Jr., has been named director of stations relations for the CBS Radio Division. Formerly eastern division manager of the CBS radio stations, he'll operate under Herbert V. Akerberg, stations relations veepee for both CBS Radio and CBS Television.

Fritz Snyder had previously been named chief of TV stations relations under Akerberg. Ed Seovill, one-time CBS'er who has been business manager for Kenyon & Eckhardt's radio-TV department, moved back to CBS this week as a field rep for the radio stations relations. Tom Frank is replacing him at the agency.

NBC 'Chime Time' Sale Gets Heave

NBC has finally abandoned its plan to sell its "chime time," whereby spot advertisers would actually latch on to the station-break chimes for an identification. Mathematically, NBC had it all figured out that it would add an additional \$6,000,000 annually into the web coffers.

When NBC initially tipped its plan, as part of a concerted effort to pour additional coin into radio, the station reps registered loud squawks. However, NBC says that the station rep opposition was not the reason for killing the project and that the major affiliate stations, in fact, were all in favor of it. Inability to find a formula which would be suitable to all clients cued the decision to let the chimes continue to ring on a sustaining basis.

BALLANTINE REPACTS FOR YANKEES IN '52

Ballantine's this week renewed its option to bankroll telecasts of all N. Y. Yankee baseball games for the 1952 season, and for half of the radio games. TV pickups are carried by the N. Y. Daily News' WPIX, while the AM coverage is handled by WINS. Crosley outlet in N. Y. Agency for Ballantine's is J. Walter Thompson.

White Owl shared the AM pickups with Ballantine during the season now winding, but it looks as though the cigar outfit may bow out after this year. As a result, the Yanks will have to seek another sponsor to pay for the remaining games on radio next year.

Pic, Radio Commitments Force Stafford to Nix CBS Daily TVaudeo

Hollywood, Sept. 11.

Film and radio commitments here have forced singer Jo Stafford to nix a CBS-TV offer to head a one-hour daily televaryety show but the web expects to renew its offer in the spring after she completes her film deal.

Net had proposed a New York-originated layout to cost \$2,000,000 for 40 weeks.

Miss Stafford, however, is bound here by two film and two radio deals. General Artists Corp. proxy Tom Rockwell said negotiations for the chirp's services may be resumed later.

The songstress' Club 15 and Carnation Hour will keep her occupied here for CBS radio until well into 1952, while she's set to do her first film, "My Fine Feathered Friend," costarring Dennis Morgan, in late-December. The latter is for Fidelity Pictures, and so is her second pic, as yet untitled, which starts shooting in April.

WLOU's Negro Slant

Louisville, Sept. 11.

WLOU here returns to the air Oct. 1 with a 100% slant for the Negro market.

Outlet was recently bought by Robert W. Rounsaville, who also owns WQXI, Atlanta. Both stations are to be repped by John E. Pearson Co.

B'CASTERS GANG UP ON ANA

Radio, Pix Keeping Company

In sharp contrast to the not-so-distant days when the film studios were giving radio the brush, there's a widespread courting of AM by the Hollywood pix moguls today. The romancing of radio by the filmsters stems directly from Hollywood's recognition of TV as Enemy No. 1, with video inheriting AM's onetime status as something to stay away from.

The pix-radio alliance rolls into high momentum on Sept. 24 when eight of the major studios put their stars and properties at the disposal of "Lux Radio Theatre" for the special hour of hoopla celebrating the Council of Motion Picture Organizations' "Movie-tune U.S.A." campaign. Scenes from such new product as "American in Paris" (Metro), "Distant Drums" (Warners), "People Will Talk" (20th), "Here Comes the Groom" (Paramount), "Saturday's Heroes" (Col.), with such personalities as Gary Cooper, Bing Crosby, Cary Grant, Jeanne Crain, Gene Kelly, etc., will get a showcasing, with the Lux stanza also having access to all the properties for full hour presentations later in the season.

As the major dramatic properties in radio through the years, the Lux show has always established a working liaison with the pix studios, but getting key properties didn't come easy, invariably involving some deal or other. But with COMPO now using radio to perpetuate the film industry as opposed to TV, it's a case today of "take what you want."

Everybody Wants to Establish An East-West Micro-Cable 'First'

While Eddie Cantor and the "Colgate Comedy Hour" get the nod on preeming the first west-to-east commercial show with the opening of the coast-to-coast micro-cable, indications are that the first, transcontinental sponsored show will get a N. Y.-to-Hollywood transmission in advance of the Sept. 30 Cantor date.

Currently there's a scramble on to establish the "first," now that A T & T has moved up the schedule to make the micro-cable available for clients on Sept. 28. There's a strong possibility that the Sept. 29 telecast of NBC-TV's "All-Star Revue" will get the inaugural nod for an east-to-west transmission.

Meanwhile, the TV production heads of the four networks are exploring the possibility of doing an all-network commercial show on Sept. 28, from 11 to midnight, if the webs can get off the programming hook and wrap up clients for the event. A T & T doesn't want to pick up the tab, having abandoned its own inaugural four-network sponsorship deal when the State Dept. okayed the transcontinental relaying of the ceremonies attending the signing of the Japanese Peace Treaty. However, A T & T agreed to the opening up of the micro-cable on Sept. 28 if the webs programmed the hour.

Philly Throws Curb On 'Piped-In' TV

Philadelphia, Sept. 11. An ordinance will be introduced in City Council Thursday (13) requiring payment of a \$1,500 license fee by establishments that exhibit piped-in telecast of sporting events for profit.

Bill is expected to win heavy support in Council because of widespread complaints on the part of TV set owners who no longer get the big fights and other sports events on their receivers.

Special target is the boxing fights which have been selling all TV rights to agencies which in turn pipe show to subscribing theatres that charge as much as \$260 admission.

Councilman James G. Clark, who will introduce the new ordinance, is conferring with the city solicitor's office as to its possible enforcement.

Pearson Into Mpls.

Minneapolis, Sept. 11. Due to the increased importance of Minneapolis as a center of advertisers in the spot radio field, John E. Pearson is opening a branch office here on Monday (17). Move is timed with the opening of the Minnesota Broadcasters Assn. confab here next week (19-20).

DOSSIER SCORED AS 'SUPERFICIAL'

Assn. of National Advertisers' third report on "Impact of Television on Radio Listening," released last week, is bringing angry replies from the AM sector of the industry. Radioites were particularly incensed because the report comes after all four major webs have slashed their rates 10-16%, a move which some broadcasters felt was an unnecessary capitulation to price-cutting pressures.

Broadcast Advertising Bureau prez William B. Ryan referred to the report as "incomplete and superficial" and said BAB is launching a thorough study of the document.

While most industry leaders were not commenting officially on the latest ANA report, they privately expressed resentment at ANA, saying it was basing its position on "unfounded assumptions."

One reason why the latest ANA dossier is less comprehensive than the previous publications is that A. C. Nielsen declined to give the bankroller group his data except on a cash basis. A spokesman for Nielsen said that data wasn't given, as it had been in the past, on a quid basis, since it requires a great deal of special work and would in effect be "giving away our stock in trade." C. E. Hooper furnished the ad group with some material as a dollar-a-year consultant.

ANA said that without the Nielsen material it was unable to say whether "the decline of about 14% per month in audience ratings of evening programs," which it found in the previous reports, was continued. However, ANA declared, the rate of decline is pegged to the increase of TV set circulation, and tele ownership expansion between October, 1950, and April, 1951, "was much larger than in any previous six-month period."

AM proponents answered that while TV set ownership continued up, the novelty factor is wearing off in older TV families and AM listening in these homes is increasing.

While ANA didn't get Nielsen figures directly, it cited his data in the trade press that over a three-year span 7:10 a. m. radio audiences showed no decline, 10 a. m. 1 p. m. audiences were off 10%, 1-5 p. m. audiences dipped 16%, 5-8 p. m. audiences were off 22% and 8-11 p. m. audiences dropped 35%.

Defenders of AM retorted that Nielsen "underestimates" the radio audience by failing to measure out-

(Continued on page 40)

Fore-Aft Sponsors For NBC-TV Grid

NBC-TV capitalized further on its exclusive college football pact this season by snagging sponsors for 15-minute programs both before and after each game on the 10 Saturdays of football. General Tire and Rubber has bought the pre-game show, through the D'Arcy agency, while Prestone took the post-game series, through the Eddy agency.

Pre-game warmup, which will probably be slotted at 1:45 p. m. each week will feature Ted Flusing in an interview with one of the top college coaches, who will describe the particular game or games to be televised that week. In addition, film clips of the two teams in action the preceding year will be screened. Interviews are to be filmed in advance, to permit the coaches to appear.

Post-game series will spotlight a roundup of scores from all parts of the country, with N. Y. Daily News' sports editor, Jimmy Powers, probably drawing the assignment. He'll also do a live interview with a name college player each week. Time of this series is indeterminate, depending on what time each game finishes.

Industry Slugfest Looming On Benton Bill Establishing AM-TV Citizens Board; Fear Censorship

Veteran Maestro

B. A. Rolfe

Who remembers 'way back when' wrote nostalgic about radio's diaper days with

Little Did They Suspect

An interesting byline feature in the NBC SILVER JUBILEE edition of VARIETY

Still Availabilities For Grid Games On TV, Despite NCAA

Number of college football games, including the annual Penn-Cornell Thanksgiving Day contest, remain available for live telecasting, despite the National Collegiate Athletic Assn.'s tight schedule on Saturday afternoon games this season. In expanding on plans for their moratorium experiment this year to "determine video's effect on gate receipts, NCAA execs said they're interested in only Saturday afternoon games played between Sept. 22 and Nov. 24. As a result, all other games can be televised however the individual schools see fit.

Colleges playing their games on Friday nights can thus sell rights for live TV'ing. Also available are special Thanksgiving Day games, as well as the post-season games which have not yet been contracted for. While the fact that such contests usually play to SRO bit whether they're televised or not might have figured in the NCAA's decision to eliminate them from its experimental schedule, the association said it bypassed them only because it had to set a boundary somewhere on the games "falling within its purview."

Army-Navy game, incidentally, is also excluded from the NCAA schedule and is thus available for live telecasting on a separate deal. It's believed that it will again be carried this year by NBC, with Gillette Safety Razor sponsoring. NCAA execs insisted, meanwhile, that no top teams were eliminated from the schedule as a means of further testing video's results, as has been charged. They said that teams such as Oklahoma and Tennessee, which are expected to top the country this year, could not be included simply because there are no interconnecting facilities yet to their origination sites.

Gleason's Cincy Marathon

Cincinnati, Sept. 11

Jack Gleason appeared Monday on all WCPO-TV live originations and guested for a special 30-minute night program with Paul Dixon, the station's star disk jockey, and Dottie Mack and Wanda Lewis, Dixon supports.

Dixon and the two girls will be guests on Gleason's "Cavalcade of Stars" Friday night on the Du Mont web. Mort Watters, head man of Scripps-Howard Cincy radio-TV operations, presented Gleason to the local press at breakfast and cocktail sessions in the ultra plush Terrace Plaza.

Washington, Sept. 11. A knock-down drag-out fight on the Benton resolution to establish a National Citizens Advisory Board on Radio and Television appears to be shaping up as hearings on the measure go into a second week before the Senate Interstate Commerce Committee and Sen. William Benton (D. Conn.) gathers support for his revised and more acceptable bill.

Fear of the bill's passing prompted the TV Board of National Assn. of Radio and Television Broadcasters, meeting last Friday (7) in Virginia Beach, Va., to dispatch a strong protest to Committee chairman Edwin C. Johnson (D. Colo.) and Ernest W. McFarland (D. Ariz.), chairman of the subcommittee holding hearings on the measure.

What particularly irked the TV broadcasters was the fact that Under Secretary of State James E. Webb testified in support of the resolution "at a time when American television, by virtue of private enterprise, has initiated coast-to-coast service on the occasion of a great and vital diplomatic conference."

NARTR, which has petitioned the Committee for permission to testify, has raised the issue of censorship in its opposition to the bill. The association advised the Committee it considers the measure "potentially more dangerous to free expression than any legislation that has been before the Congress in the 30-year history of American broadcasting." It found "implicit" in the resolution "all of the evils of censorship and abridgement of free expression against which this nation's free citizens have fought for generations."

The advisory body of 11 members to be created under the Benton bill, NARTR fears, would be "but one step" to control of radio.

(Continued on page 40)

GF Sets Rogers For NBC AM-TV

Hollywood, Sept. 11

General Foods is picking up the tab of the Roy Rogers show under water star's new NBC radio video three-year pact. He'll share billing with his wife, Dale Evans, but General Foods has the right to cancel if any Rogers' Republic pix are released to television.

Rogers has instigated suit to prevent the Republic studio from selling his old films to video. Rogers' NBC-TV show bows on Dec. 30, and will be weekly thereafter. Terms of the pact cover live and taped AM airers, and live and filmed vidshows with guestshots on other GF air-video shows.

Rogers has already finished four half-hour vidpix and has eight more ready. He launches his NBC radio airer this fall.

CBS ALSO SPLITS SPOTS DOWN MIDDLE

CBS' split down the middle has been carried over into the spot field. A separate organization to handle TV spot sales, formerly in the province of Radio Sales, has been set up.

CBS Television Spot Sales will be headed by Thomas H. Dawson, it was announced by Merle S. Jones, stations and general services vicepres for CBS-TV. Dawson returns to CBS from Edward Petry, station rep outfit, where he has been director of TV. Before that he had been with CBS for 12 years. New outfit will handle all tele stations previously repped by Radio Sales.

RCA Research Engineer
Dr. Alfred N. Goldsmith

Deeply impressed with the tremendous strides of the new medium details

TV's Four Highways of Growth

An upcoming editorial feature in the NBC SILVER JUBILEE edition of VARIETY

More Violence Flares, Grid Snag In KSTP Lockout

Minneapolis, Sept. 11

Erupting again as pickets once more parade in front of the Twin Cities TV and radio station, the KSTP 18-month old technicians' strike, which has developed into what's now claimed to be a lockout, may prevent it from televising the Minnesota-Nebraska football game this fall, although it's one of seven slated for KSTP here as part of the NCAA's "test tube" video program. Last year KSTP was barred by the university from broadcasting its football games because of the strike which would have caused the stadium to be picketed if the station had been allowed to send the contests over the ether from the broadcasting booth along with other stations. Whether the university now will let down the bars to permit KSTP to broadcast and televise hasn't been indicated yet, but the belief is it won't.

Despite the fact that the Minnesota-Nebraska game is being played here, NCAA selected it for the TV program in this area in the belief that it will attract a capacity crowd of homecomers and Cornhusker

(Continued on page 28)

Melton Sliced in Half

Ford Motors this week had practically decided to trim the James Melton (NBC-TV) "Ford Festival" from its present hour-long format to a half-hour. Show is presently aired Thursday nights at 9, which means the 9:30 to 10 period that night is now available for sponsorship.

Decision will not affect NBC's SRO position on its evening schedule, however, since the web is a dozen or more bankrollers waiting in line to move in as soon as Ford makes the half-hour available.

KEN MURRAY SHOW

With Art Lund, Laurie Anders, Anita Gordon, Jane Bergmeier, Lillian Farmer, guests, David Brookman Orch, Nelson Case, announcer.

Producer: Murray
Director: Herbert Sussan
Writers: Royal Foster, Seaman Jacobs

60 Mins. Sat. 8 p.m.

ANHEUSER-BUSCH

CBS-TV from N.Y.

Ken Murray's return for this season is highly reminiscent of his last season, when his show opened in low gear. But subsequently he improved to the extent that he knocked off his opposition handily and toward the end of the year was among the leaders in the Nielsen sweepstakes.

Murray's format holds up well and by dusting off the rough spots it's likely that he'll achieve his eminence of last year. The initial show, if lacking the necessary smoothness, and production wasn't keyed correctly but these handicaps are easily overcome.

The difference this season is that he has the most formidable opposition from NBC, which is using this time slot for some of its most highly-rated shows. He'll have to punch in extra direction to overcome the competition.

Most of the elements on the show are the same. The only major change is the substitution of Anita Gordon for Jane Bergmeier in the singing spot. Miss Gordon appears to be a plausible singer to work with in this medium. She stacks up vocally and visually.

Murray landed the first show with some top talent, notably film star John Derek and Johnnie Johnston. Later coming over in costume from the lighter "Tree Grows in Brooklyn" N.Y. did very much on the first show, but at the same time he over-acted singer Patti Page so that her full value wasn't attained. Miss Page in addition to her own song spot, co-hosted the show and the beginning of the show and elsewhere.

The definite lack of the season was a scene from "Darkness at Noon" with Henry Hull essaying the role of the revolutionary now in disfavor. This particular bit is pretty much loaded with every right on the side of the character played by Hull. Nonetheless it didn't mar the dramatic impact with Hull doing an excellent portrayal.

Of course, Laurie Anders, the deadpanned cowgirl returned to do more parodying of the wide open spaces, and here again she was over-used to give the impression that the gag was being carried too far. Miscellaneous guests included Chuck & Brown in a song and dance spot which was well done, and Earl Nichols whose pants didn't particularly fit his slot. Art Lund did okay in one tune.

With that lineup of talent, Murray didn't get much chance to do very much on his own. He participated in a card-playing bit as his minor contribution.

Given a few Saturdays to get the summer hiatus out of his system, Murray's show should reach the heights of last year and he'll be in a position to compete with his tough opposition. *Just.*

PUBLIC PROSECUTOR

With Warren Hull, emcee; John Derek, Glenda Farrell, Douglas Anderson, guests; Bob Shepard, announcer.

Director: Nat Eisenberg
30 Mins. Thurs. 9:30 p.m.
CRAWFORD CLOTHES

WARD, New York

(Al Paul Lefton)
This modest-budgeted but some promise for the armchair detective set, although it needs sprucing up. Format has been of three guests, view a 15-minute whodunit film, which is interrupted just before the denouement. Panels then give their guesses as to the killer's identity.

On the present Thursday, 16 guests were thespians John Derek and Glenda Farrell, who were apropos choices in view of their having been in mystery pix, and Douglas Anderson, a ventriloquist. Latter got off a couple of gags with his dummy and fitted into the proceedings since the murder involved a ventrilo. Opening segment with the guests was a bit too heavy on their various plugs, and could be trimmed. Seating arrangement was cumbersome, and camerawork failed to overcome it.

Film was part of the "Public Prosecutor" series. It was okay for the purpose, although the clues were so confusing none of the participants was able to come up with a correct analysis of how the crime was committed. A simpler and more logical puzzle could have produced better gags. The discussion, however, was fairly interesting. With the pie stars exposing some of the formulas of Hollywood mellers. *Brill.*

KATE SMITH HOUR

With Ted Collins, John Butler, Ballet Group, Jack Allison, singers, Peg Lynch & Alan Bunce, Dorothy Daye; Benny Fields, guest; Jack Miller, music.

Producer: Collins
Director: Greg Garrison
60 Mins. Mon.-Thru-Fri. 4 p.m.

Participating

NBC-TV, from N.Y.

"Kate Smith Hour," whose commercial success bulkheaded NBC-TV's now lucrative daytime programming, returned after its summer hiatus Monday 10 with virtually the same cast and format—and numerous plugs—which it spotlighted during last season's ride. It's still a pleasant hour's viewing, grooved mostly for the hausfrau and carries enough production values to maintain its position at the top of the daytime ratings.

Miss Smith, producer Ted Collins and his associate Harry Wood, tossed enough varied segments into the new season's opener to retain the variety category, even though it was pared unevenly and tended to drag in spots. Such items as the John Butler ballet group in an imaginative routine about circus performers, and their backrounding of Miss Smith's "Hello, Young Lovers," could have rated spotting on most evening video shows. But the "Ethel and Albert" dramatic sketch, based on the old radio series and featuring Peg Lynch & Alan Bunce, could have been trimmed to one-third the time for more impact.

Benny Fields guested on the opener singing a medley of tunes in his schizoid but hip style. He also plugged "Somebody Loves Me," upcoming Paramount hitfilm of him and his wife Blossom Seeley. Miss Smith, in an inveterate as ever, dicked across some tunes and of course turned in her usual polished job as emcee of the proceedings. Collins, who does a turn on the show two or three days a week, appeared on the opener only to intro Fields. Dorothy Daye narrated a fashion show, adequately with the modish given top production settings.

Cross-the-board program has been SRO since shortly after it premiered a year ago. With participating backdrops it's to be expected that the plugs will be many and varied. On the show caught, there were 12 either straight spots or station breaks and both live and on film. Fact that NBC has a waiting list of sponsors hoping to buy into the show indicates that the commercials pay off. *Stal.*

WE, THE PEOPLE

With Dan Seymour, emcee; Oscar Bradley orch; guests.

Producer: Seymour
30 Mins. Fri. 8:30 p.m.
GULF OIL

NBC-TV, from New York

(Young & Rubicam)

"We, the People," returning after a summer hiatus, showed an improvement on the preem "Friday 7." Stanza had a faster pace, used more guests and had a more futuristic tone than in previous editions.

Feeling of a lighter touch was evidenced in the first portion in which four human interest quickies were unfolded, all having something to do with cake. The baking angle was a bit contrived, although a cute peg on which to hang the stories of a teenager boy who won a cake-making contest; a couple who got caught on an artillery range; a skid row character who came into a fortune; and a Coast Guard weather ship whose tars conducted a survey to find "Miss Heavenly Voice" and "Miss Heavenly Body," two airline hostesses who were exhibited on the show.

There was a good piece in archeologist Wendell Phillips, the "American Sheik" who exhumed the Queen of Sheba's capital. This utilized Phillips' film clips of the historical diggings, the ceremony of his being made a sheik, etc. Device of pre-recording parts of Seymour's commentary while he and Phillips were filmed silently was effective.

After worked in some straight entertainment elements via a "Broadway Preview" angle. Tony Bavaar, who will be in the upcoming show, "Paint Your Wagon," did a nice job vocalizing "I'm a Fool to Want You." Marilyn Murphy, 16-year-old coloratura who is on the Radio City Music Hall bill registered well with the "Bell Song" aria.

Productionwise show was good, except for a few distracting shadows and a couple of minor slips. Using the guests in mini-dramatic spots, rather than the straight interview, generally came off well, but at times was hokey. Seymour handled the emcee chores ably and put over the straight commercials for Gulf. Oscar Bradley orch, which has been handled by Mrs. Bradley since the death of her husband three years ago, backed the program competently. *Brill.*

THIS IS SHOW BUSINESS

Clifton Fadiman, Sam Levenson, George S. Kaufman, Russell Arms, Dorothy Collins, Hank Silverman orch; Eva Gabor (guest panelist), George Tapp, Jack F. Leonard, Isabel Bigley
Producer: Irving Mansfield
Director: Byron Paul
30 Mins. Sun. 7:20 p.m.
AMERICAN TOBACCO CO.
CBS-TV, from New York

"This Is Show Business" returned to its usual Sunday night CBS slot with one essential change. Sam Levenson is now a panel member instead of Abe Burrows. For a program that gives advice to professionals, selection of Levenson is a bit incongruous inasmuch as he's a comparative newcomer to the craft. Levenson usually comes up with a story that illustrates a point that isn't too far from the discussion at hand. His presence can also be regarded as an admission that most of the problems that come up before the panel are generally manufactured, so this can also be taken as admission of that fact.

Clifton Fadiman is still the moderator and does a pleasing job, while George S. Kaufman can always be depended upon for arduous comment. Eva Gabor was the first panel guest, a very decorative if not too credible item.

Among the performers gathered for this occasion, Jack F. Leonard dominated the proceedings. This hefty buffoon is one of the more lively buffoons in a good physical comic. There were times when the panel seemed to better him, which, of course, made for a livelier session.

George Tapp, who opened, knocked off a terrible sequence of some artistic tapping. He's an excellent tripper with ballet overtones and he rated the strong milt that he obtained.

Isabel Bigley, who recently attained headline status in "Guys and Dolls," hit it off nicely with "Dancing in the Dark."

The Lanky Strike commercials have undergone a change. The angle is amusing and instead Russell Arms and Dorothy Collins in their respective spots, give straightforward pitches for the word.

"Show Business" remains a good show, but Burrows will be missed. *Just.*

YOUR HIT PARADE

With Eileen Wilson, Smokey Lanson, Dorothy Collins, Sue Bennett, Raymond Scott Orch; Andre Baruch, announcer.
Director: Clark Jones
Producers: Dan Lounsberry, Ted Fetter

30 Mins. Sat. 10:30 p.m.
AMERICAN TOBACCO CO.
NBC, from N.Y.

(BBDO)

The TV version of the Thursday night "Hit Parade" show adds up to a solid musical session. Framed around the same top numbers as its AM counterpart, this session is packaged in a smart visual framework with the impact warranting the obvious stiff budget expenditure. Show carries an unusually large troupe, including some five vocalists, a choral group, ballet troupe and Raymond Scott's oversized orch. The whole personnel is integrated via a flashy production technique which gets the maximum variety out of this hit tune showcase.

Initial show Saturday 8 did not of course face this series' most difficult problem of presenting a fresh treatment to tunes that stay on top for several weeks. This problem, however, was licked last year and the type of imaginative sequences offered on the kickoff stanza is a good augur for the future. Each of the seven top numbers was accorded an eye-catching and appropriate production which did not stretch for novelty.

Most of the tunes were dressed up via adept use of the ballet team who executed their routines with ease and precision. Such ballads as "Too Young," "Loveliest Night of the Year" and "Because of You" were given simple romantic settings while the "Come On-A My House" number was flavored colorfully by a street scene setting against Eileen Wilson's vocal. Ballet troupe also did a corking job on the standard, "Old Black Magic," with the help of some tricky camera angles. Scott's orch also socked across another oldie, "Liz," with lots of instrumental kicks. Lineup of vocalists on this show performs excellently, vocal and camera-wise.

Plugs are effectively handled via short pitches by the vocalists interspersed among the numbers with Andre Baruch smoothly delivering the continuity. *Herm.*

EDDIE CANTOR SHOW

(Colgate Comedy Hour)
With Cesar Romero, Barbara Ashley, Stanley Praeger, Bill Gray, others; Al Goodman orch.
Producer-director: Manning Ostroff
Writers: Larry Gelbart, Larry Marks, Hal Goldman, Al Gordan, Phil Sukin
TV director: Jim Jordan
60 Mins. Sunday 10:30 p.m.
COLGATE
NBC-TV, from N.Y.

(Sherman & Marquette Dates)

Eddie Cantor bowed in Sunday night 10 for his second season as one of the rotating star comics on NBC-TV's "Comedy Hour," and provided one of the brightest and most appreciated revues he's yet done on TV. First half of the show particularly zoomed along and, although the second segment dragged slightly by comparison, the overall effort was one of top entertainment.

Comedian, who looked younger than he did at the end of last season, opened with a lengthy but socko production number based on a specially-crafted song "This Is My New York," by Jerry Seelen and Sy Miller. Slightly reminiscent of "Manhattan Towers," the number provided a chance for Edith Barlow, who choreographed and staged last year's "Garroway at Large," to demonstrate again her top versatility. Cantor then teamed with guest Cesar Romero for a youthful adaptation of an old burlesk skit in which Cantor acting out Romero's phone call to a girlfriend, wound up loaded. It was hilarious slapstick.

Singers and dancers led by Jimmy Russell and Aura Vainio, also from last year's "Garroway," registered solidly in an imaginative staging of "New Bloom," from the Broadway legler, "Tree Grows in Brooklyn." Romero and Cantor teamed again in a bullfighter skit, based on Cantor's "Kid from Spain" film. Use of the prop bull and cow, with live actors dressed for the parts, was clever but the sketch ran too long.

Cantor then reprised his now-standard nostalgia for a pleasant finale, in a feature titled "Songs to Remember." He and Romero impersonated Van and Schenck doing "Carolina in the Morning." Barbara Ashley, unbilled, scored with "My Man." Cantor mimicked Sir Harry Lauder's "Love a Lassie," an unbilled actor personated the late Al Jolson to a dubbed recording of Jolie's "Swanee," and the number wound with a sock Charleston routine, played against a full nitery set.

Producer-director Manning Ostroff dittoed his fine work of last year in all departments and Jim Jordan, imported by NBC from the Coast to work the Cantor show, scored with his camera direction, teaming neatly with Miss Barlow's staging and choreography. Colgate commercials were par. *Stal.*

TV TELEPHONE GAME

With Rusty Arden, George McBryde
Writer: Stuart Wilson
Producer-director: Harry S. Goodman
30 Mins. Mon.-Thru-Fri. 3:30 p.m.
Participating
WOR-TV, N.Y.

"TV Telephone Game," a half-hour cross-the-board afternoon quiz show which began via WOR-TV, N.Y., Mon. 10, has an interesting viewer participation format that should pay off in a fair sized audience. Set-owners write their phone number numerals below the station's call letters and circle the digits in response to questions posed by emcees Rusty Arden and George McBryde. Idea is to succeed in circling all the numerals.

Prizes are nominal. Contributed by participating sponsors, they comprise a pint of ice cream, shoe polish, large package of dog food, etc. However, the host is a bit more lucrative for the "mystery jackpot." If the viewer identifies the "mystery voice" he or she snags an alarm type wristwatch, a year's supply of shampoo and sundry other rewards.

Questions for the opener were relatively easy as per the following sample: Was Gertrude Ederle known for her swimming ability or did she write "Little Women"? Miss Arden and McBryde, for the most part, were competent in reading off the queries. However, in the first 10 or 15 minutes the soft voice of the quizmaster was difficult to hear. In another instance both became confused in posing a problem about how deep is two fathoms. Viewers check their results with special phone operators. Production mountings are visible. *Glib.*

MAMA

With Peggy Wood, Judson Laire, Dick Van Patten, Rosemary Rice, Robin Morgan, Ruth Gates; Billy Nalle, music.
Producer: Carol Irwin
Director: Ralph Nelson
Writer: Frank Gabrielson
30 Mins. Fri. 8 p.m.
GENERAL FOODS
CBS-TV, from N.Y.

(Benton & Bowles)

CBS-TV's "Mama" returned after a short five-week vacation Friday night 7 with all the warm-hearted atmosphere, neat thesping and production and nostalgia aura that made it a success for the last several seasons. Series with Peggy Wood continuing to star in the title role and supported by the same cast, should quickly retape any audience it might have lost during its hiatus and roll pleasantly from that point throughout the season.

Basing his stories on Kathryn Forbes' "Mama's Bank Account," from which both the film and legit versions of "I Remember Mama" were adapted, Frank Gabrielson is continuing to capture what must have been the flavor of a Norwegian immigrant family in San Francisco at the turn of the century. New season's preem last week boasted no suspense but generated an amusing conflict with the story of a speech to be made by Papa at the annual Sons of Norway dinner. Naturally, Papa turned the household into a turmoil preparing for his speech, only to have it eliminated from the dinner at the last minute because the preceding speakers ran overtime. It was a situation with which viewers could easily identify themselves, and that's the story factor which makes for good ratings.

Under the deft direction of Ralph Nelson, Miss Wood and her family reactivated their characterizations via the same smooth style they displayed last season. Miss Wood was warm and understanding as the mother, while Judson Laire scored solidly as Papa. Rosemary Rice, as the daughter through whose diary the stories are woven, Dick Van Patten, as the son, and Robin Morgan, as the younger daughter, registered well, as did Ruth Gates as the neighboring aunt. Carol Irwin, who produces the show for CBS, together with Nelson mounted the production neatly and did a good job parading the speakers across the stand at the dinner.

Plugs were confined to a new animated cartoon for the opening, and then opening and closing integrated spots with Miss Wood preparing the Maxwell House product. They were as easy to take as the show. *Stal.*

HOLLYWOOD JUNIOR CIRCUS

With Paul Barnes, George Cisar, Max Bornstein, Marie Louise and Charles, Bill Hughes and Blackie, Hanneford Family, Bruce Chase orch.
Producer: Bill Hyer
Director: George Byrne
30 Mins. Sat. 9:30 a.m.
HOLLYWOOD CANDY
ABC-TV, from Chicago
(Ruthrauff & Ryan)

Although there's evidence of its limited budget, this circus venture should pass muster with the kiddies in its new Saturday morning slot on ABC-TV. Show rode on NBC-TV last season in a competitively tougher Sunday afternoon period. Again this cycle "Circus" operates on a skip-a-week basis with resultant rating handicap.

Format attempts to give the show a backstage flavor with the acts showcased as in rehearsal. Studio moppets are brought onstage for quickie interviews with the performers. Idea should be better developed or discarded as the kiddies' participation on the opening frame 8 was contrived and awkward.

With Paul Barnes displaying adeptly as the ringmaster, the three acts unreel their turns for fairly strong video impact. Opener, Marie Louise and Charles, come off well with femme trapeze artist drawing lively miffing from the house audience. Bill Hughes and his talking crow, Blackie, amused the kids with the vocal antics of the bird. The Hanneford Family with their horse act likewise was a good touch in the tankard idiom, but seemed overlong as the finale. Interspersing the acts was Buffalo the clown, who wandered in and out with some glib, provoking antics. Clown role is handled by George Cisar. Also on hand was Little fellow and his small, stage which he drives around the stage are identified with the merchandising tents.

Plugs, voice over film, were standard. *Date.*

YOUR SHOW OF SHOWS

With Sid Caesar, Imogene Coca, Marguerite Piazza, Mita & Hari, Bill Hayes, Judy Johnson, Billy Williams Quartet, Jack Russell, Hamilton Trio, Carl Reiner, others: Wendell Corey, guest: Charles Sanford, music. Producer-director: Max Liebman. Writers: Lucille Kallen, Mel Tolkin, Liebman, Caesar. TV director: Bill Hobin. 50 Mins., Sat., 9 p.m. Participating. NBC-TV, from N. Y.

Your Show of Shows, hour-and-a-half revue which forms the middle leg on NBC-TV's three-hour Saturday night programming party, resumed virtually intact last week. —and that's all to the good. With Max Liebman again forming as producer-director and Sid Caesar and Imogene Coca starring as the cast, format and production credits duplicated last year's company, evidencing once more that they can stage a full-scale Broadway revue week after week, with full quality and entertainment values.

New season's preem started rather slowly, with an overlong sketch featuring Caesar and Miss Coca in their varied reactions to a film they had seen. But, after Bill Hayes' solo on "Journey's End," the pace perked rapidly via another skit with Caesar and Miss Coca, this time aided by straight man Carl Reiner, titled "Over a Bottle of Wine." Duo demonstrated afresh their sock comedy talents, with Caesar (who apparently has slumped down during his vacation) displaying new song-and-dance talents.

Rest of the show comprised highlights on all counts. Hamilton Trio, scored with their fine satiric turn in a routine about an insurance salesman and two spinster sisters, and Marguerite Piazza, assisted by Jack Russell and the singing and dancing chorus, registered strongly with her "Waltz in Favor of Waltzes." Mita and Hari, now regulars in the cast, looked great with their marionette dance. Billy Williams Quartet wrapped up in fine style "Shanghai" and "I Surrender, Dear." Interspersed with these were other fun-provoking sketches with Caesar, Miss Coca and film actor Wendell Corey, who did a neat job as program host.

Tops for the show, though, was Miss Coca's zany satire on the "Sleeping Beauty" ballet. With choreographer James Starbuck assisting, her parodying, complete with terping and mugging, was sock. Caesar's solo finale, on visiting a sick friend in the hospital, was too obvious for maximum impact. Hayes and Judy Johnson closed the show with an okay rendition of "Out of Breath."

Liebman's production mountings, with sets by Freddy Fox and costumes by Paul du Pont, were tops as always. Camera direction by Bill Hobin (ex-"Garroway at Large") was too tight at times, resulting in some dancers being clipped-off the screen. He'll doubtless improve, though, as the season progresses. Charles Sanford and his orch backed the show excellently. Sponsor plugs, with Camels bankrolling the first half-hour, SOS, Benrus and Libby in for the second segment, and Lehn & Fink on the third, were not too numerous nor obtrusive. Stal.

SOUND TRACK MATINEE

With Ernie Tetrault. 15 Mins., Sat., 5:45 p.m. Sustaining. WRBG-TV, Schenectady.

This-and-that show features an informal approach and includes a little experimentation. Ernie Tetrault, new member of WRBG staff, weaves a pattern of musical shorts with chatter, program spotlighting, jokes and miscellany. On block viewed, he tried a novelty during a roundelay by Rose Marie and instrumental unit singing and pantomiming, via a superimposition on the film, with her.

Incidentally, Rose Marie emerged most successfully, among three canaries spooned, in photography and projection. Some shots on the others were unflattering and unclear, as is the case with a deal of filmed and kinescoped features seen here. Tetrault achieved moderate success with stories and magazine clippings. He should check the quipping and asiding with floormen—it is not sound showmanship. Tetrault is a personable chap, with possibilities of development into a good video personality. Jaco.

FRANCES LANGFORD-DON

AMECHE SHOW

With Jack and Cynthia Lemmon, Neil Hamilton, Tony Romano orch: Betty Luster and Jack Stanton, guests. Producer: Ward Byron. TV Director: Robert Massell. 60 Mins., 12 noon, Mon.-thru-Fri. CLIQUE CLUB, DUPONT. ABC-TV, from New York (Western, BHM:O).

Television's constantly expanding daytime programming roster of name attractions got a sizable boost on Monday (10) when the "Frances Langford-Don Ameche 60-minute noontime show premed on ABC-TV. Now five-times-a-week showcase a king-size assignment on anybody's video-yea, this takes its place among the major daytime TV entries which this season include Kate Smith, Bert Parks, Bill Goodwin, Garry Moore, Steve Allen, the upcoming Arthur Godfrey simulcast, etc.

The Langford-Ameche troup on the basis of Ameche's initial stanza, shapes up as a promising addition. Despite some let's-get-settled-down awkwardness and unevenness of the production as a whole and Miss Langford's evident nervousness, the overall format conceived for the hour noontime show, with its heavily-mottled informality and casualness, suggests that the two headliners will make an appreciable dent in jockeying for daytime TV laurels. In the wake of some thankless nighttime assignments, Ameche, in particular, benefits from this segue into the "let's relax" daytime formula, for here he's grooved to more closely approximate his one-time emceeing of the holiday Elgin shows on radio.

This is one of those shows belonging to the "carefully planned but let's pretend it's ad lib" school of presentations, with a departmental breakdown of sequences to match all tastes for the hausfrau with some minutes to spare. There is audience participation in fact to the degree where the whole auditorium was invited on stage to cut a "premiere cake," a daily sketch, slots for name guests, plenty of Ameche-Langford bantering, dueting and soloing. There's time for dance inserts, the spotlighting of Tony Romano and his six-piece orch, etc., backgrounded by lush stage trimmings. But it's the basic pattern and the Ameche-Langford projection as a pleasing personalities, once they've entrenched themselves into the five-a-day formula, that should make this a socko attraction.

Preem performance had a quickie walk on by restaurateur Vincent Sardi, a stand-out dance sequence by Jack Stanton and Betty Luster, who know all the TV tricks, some reminiscing by a Purple Heart vet who recalled the Langford-Bob Hope-Tony Romano USO trouping into North Africa back in 1944, with Miss Langford reprising her "wartime circuit" fave, "Exactly Like You," etc. Neil Hamilton also put in an appearance to assist in an informal quiz routine.

Show started sustaining, but Clique Club assumes sponsorship starting Thursday DuPont on Sept. 21, with Cory Coffee Brewer latching on in October. There'll probably be a flock of others soon. Rose.

YOUR HOME KITCHEN

With Edith Green. Producer-director: Randy Larson. 60 Mins., Mon. thru Fri., 3 p.m. Participating. KRON, San Francisco.

This culinary marathon, set in a model kitchen, rates acknowledgment as one of the better programs of any type on the local air. Authoritative, authentic, easily paced and loaded with useful copy material for the kitchen brigade, Edith Green's carefully prepared and intelligently presented food sense has acquired a wide following through the process of providing solid step-by-step information pleasantly and convincingly presented.

A former instructor of the cooking art, her assured handling of materials, concoction of unique as well as standard dishes, and grade-school technique of enabling her viewers to see and understand what she is doing, make her a standout in a field that can be abstruse and bewildering.

Almost as rewarding as her program content are her commercials (averaging eight per show) which are adroitly woven into her chatter for excellent effect. Generally of the food category these commercials become part and parcel of the project at hand to give added conviction.

Pert in appearance, working in a house-wifely apron, in front of her stove, refrigerator and other kitchen tools, Miss Green has an easy manner and pleasing voice that score well with the viewers. Production and direction are superbior. Camera work is okay. Ted.

ALL STAR REVUE

With Ernie Pinza, Jane Froman, Herb Shriner, Valerie Bettis, Ed Wynn, Jimmy Durante, Jack Carson, Olsen & Johnson, Allen Roth orch.

Producer: Joseph S. Santley. Director: Ezra Stone. Writers: Leo Solomon, Jackie Ellison, Joe Stein. 60 Mins., Sat., 8 p.m. SNOW CROP, PET MILK, KELLOGG CEREALS. NBC-TV, from New York (Mazon, Gardner, K & E).

NBC-TV took the wraps off its \$1,000,000 Saturday night entertainment party last weekend 8 with the bracketing of the star rotating "All Star Revue" with the Sid Caesar-Imogene Coca Show of Shows and the Lucke Strike "101 Parades" all premiering for the '51-'52 season. As a 100-hour talent production roundhouse, it undoubtedly hits a new high in video values representing as it does the most concentrated show (lasting of week-to-week comedical extravaganzas in TV format).

The erstwhile Wednesday night "Four Star Revue" has now been reestablished the "All Star Revue" and moved into the Saturday 8 to 9 segment as the lead-off attraction, with last Saturday's preem being doubly significant in marking the TV debut of Ernie Pinza, who was recently pacted by the network to a five-year radio-TV exclusivity.

As an hour curtain-raiser on the season, it was a show of mixed blessings. One thing emerges as a certainty, however, based on the initial appearance before the video cameras of the ex-Melodrama bass and "South Pacific" star, it would appear that NBC has fallen heir to the TV find of the year. For this was Pinza's show. He computed himself like a video vet, exuding a charm, a grace and a naturalness. He dominated most of the 60 minutes, his vocalizations spanning a wide repertoire, including the inevitable and delightfully-rendered "Some Enchanted Evening," a fling at operatics with "Non Piu Andrai" from "Marriage of Figaro" and costumed accoutrements, a Latino-tempoed lunge as an afterpiece to a Valerie Bettis ballet and such standards as "You Belong to My Heart" and "I'll See You in My Dreams." He revealed himself as a glib performer in his byplay with Jane Froman, who guested on the stanza with Herb Shriner, Ben Blue and Miss Bettis, and even gave some pleasant comedy values to a midway commercial for Snow Crop in a romantic interlude with Miss Bettis which, script-wise, extolled the virtues of the orange juice concentrate.

Some of the other aspects of the opening show were less fortunate. By cramming too much into the program, such as brief sequences with the revue's rotating comics, including Ed Wynn, Olsen & Johnson, Jimmy Durante and Jack Carson (the latter two via filmed inserts), the show was stripped of a continuing mood and feeling, jarring with the tone established by Pinza. In the attempt to weave the clashing elements into a unit, the dialog was forced and as a result the whole production was disjointed.

Durante did his filmed bit from Canada, but the integration, mechanically and otherwise, was none too successful. If it proved anything it established that the Schor as a live performer has a spontaneity and delivery that suffers in the canning process. Similarly, the Carson filmed bit from London had a jarring quality. The in-person quickies by Wynn and Olsen & Johnson (latter merely hoked up the announcement that they'll be on next week) could have been dispensed with just as easily to preserve the Pinza motif. Danny Thomas, another regular on the show, was missing from the lineup.

Ben Blue came through with the program's top comedy moments in an opera box scene, with some slapstick pantomimery (reminiscent of some early Chaplin) that hit a new high for Blue's TV comedies and demonstrated that, with proper material, he's a sock potential for the medium, despite his dubious entries of the past. Shriner's monologuing was up to his par for some pleasant chuckles. Miss Froman registered strongly in her vocalizing of "Song in My Heart" and "Blue Moon." Allen Roth rates a nod for his musical background. Sum total of the potpourri was a recognition of the TV vistas open to Pinza coupled with the hope that next time the NBC impresarios won't throw too many condiments into the TV stew.

Along with Snow Crop, Kellogg Cereal and Pet Milk are picking up the tab, rotating weekly on the elaborate center-piece spiel. Rose.

Video's Two-Part Serialization Of 'The Oscar Hammerstein Story'

By GEORGE ROSEN

In a bid to restore his "Toast of the Town" to its onetime high rating estate in the face of the competing "Colgate Comedy Hour" on NBC, Ed Sullivan has completely refuted the 8 to 9 CBS segment. Injecting a story line formula, Sullivan, in premiering

the new season Sunday (9), came up with the first of two installments of "The Oscar Hammerstein Story" with the "Toast" enuee scripting the saga of perhaps the most fabulous miscomedy librettist of the American stage.

The premise for the new "Toast" format is both sound and provocative, calculated to woo back a large segment of the Sabbath TV viewers. Not only in the two-part Hammerstein unfolding but in the upcoming "Helen Hayes Story," Sullivan has at his command the rich tapestry that's highlighted the American theatre in the past generation. Certainly the Part I depiction last Sunday of the Hammerstein career from his initial growing pains as fourth assistant stage manager to uncle Arthur Hammerstein through the early tutelage period under Otto Harbach and those initial collaborative successes with Sigmund Romberg and the late Jerome Kern, offered a rare opportunity for an imaginatively staged cascade of show business through the '20s and '30s.

That so much of it had a staid quality with dull and listless moments in spots that might easily have projected a more sweeping panorama of the Hammerstein contribution to American entertainment could hardly be traced to any lack of material in re-creating those first fruitfully years of "Rose Marie," "Desert Song," "Sunny" or "Show Boat," or to the fine array of talent assembled for the program. Rather, the blame could be put on the manner of presentation and the scripting.

In place of his usual emcee chore, Sullivan appeared as the narrator of the "Hammerstein Story," interspersing his comments with episodic vignettes pinpointing some dramatic moments in the lyricist's early career through the Harbach-Kern-Romberg period leading up to the 11 unproductive years in which Hammerstein experienced his succession of flops, including some dismal failures in London and on the Hollywood lots. It was during this period in which Hammerstein was considered a "bad risk," as he himself put it in gestating on the program, that he met with rebuffs in trying to interest backers in popularizing "Carmen" with an all-colored cast (later the "Carmen Jones" smash) and in a miscomedy version of Lynn Riggs' "Green Grow the Lilacs" (the now historic "Oklahoma," which was to start the fabulous Hammerstein-Richard Rodgers collaboration).

Major fault of Sunday's presentation was that there was too much Sullivan narration (even assuming that the Hammerstein saga makes good listening) and not enough illustrative entertainment facets. Sullivan himself expressed his anxiety to get away from the "and then I wrote" production groove, yet he and co-producer Mario Lewis displayed little imagination in their scheme of projection.

Sunday's show naturally invites comparison with last season's Richard Rodgers TV tribute, which captured the feeling and enthusiasm of performers paying homage to the composer. In Hammerstein's instance, there was neither this emotional testimonial nor the alternative of a superior production with all the attendant hoopla of a glowing tribute.

The talent on hand was topnotch, including Lena Horne, who was singularly effective in her rendition of "Can't Help Lovin' That Man," Robert Merrill and Mimi Bonnell, who scored in a duet of "Indian Love Call" and were equally impressive in soloing "Oh, My River." Merrill and "Lover Come Back To Me" Benzell, Bill Tabbert of the Hammerstein-Rodgers "South Pacific" who sang "One Shine from Desert Song" (which was given added flavor with some supplementary Fox Movietone footage of questionable taste of the Valentino funeral mads and cortege. In addition, Naomi Crompton simulated Marilyn Miller's prouetling to the accompaniment of "Who" from "Sunny" there was a re-enactment of a comedy sketch of the "salt scene" scripted by Hammerstein for the late Charles Butterworth in "Sweet Adeline," and finally Hammerstein himself reciting his "Last Time I Saw Paris" sharing a split screen with an Eiffel Tower visualization. Ray Bloch's musical accompaniment was at all times duly appreciative.

YOUR STAKE IN JAPAN

With Margaret Phillips, Frances Fuller, Dehl Berti, Robert Dale Martin, Allen Devitt, Casey Allen, Larry Newton, Harry Sosnik orch.

Producer: Nicholas Samstag. Directors: Paul Nickell, Arthur Tourtelot. Writers: Joseph Liss, Finas Farr. 60 Mins., Fri. (7), 10 p.m. TIME INC. CBS-TV, ABC-TV, from N. Y. (Yonky & Robinson).

Time mag used the signing of the peace treaty with Japan as the jumping off point for an unusual hour-long tele documentary on the overall situation in the Far East. Sponsored on a two-network hook-up (CBS-TV and ABC-TV), stanza used a combination of three techniques, dividing the hour into three segments.

First was a dramatic portion, scripted by Joseph Liss, which attempted to show the personal stresses caused by political cross-currents in Japanese life. Using the fictional story of a family in Nagasaki, it reflected the heavy cloud which hangs over the country on which two atom bombs fell. There was the tragic figure of a young mother (Margaret Phillips) whose husband was killed in the war, and her in-laws (Frances Fuller and Allen Devitt) representing the older generation. Other contemporary influences were depicted through a Communist brother-in-law (Robert Dale Martin) returned after being a Soviet war prisoner, who sees in the American occupation an imperialist set-up which will kill the chances for peace, a militant nationalist (Dehl Berti) who wants Japan to return to a policy of armed might, and an American major (Casey Allen) symbolizing the U. S. occupation, who wants the country to follow the example of the West.

This segment, distinguished by good-acting, registered compassion for the plight of Japan. However, it was somewhat talky and slow-moving. Inevitably, due to the compression of complex social and political issues into a few symbolic figures, it seemed an oversimplification. The American position, for example, was represented by one person, even though attitudes towards our former foe run a broad gamut.

Production team for the dramatic portion including director Paul Nickell and designer Christopher Durkin, did a professional job.

Short middle segment used a panel of Time biggies—chief ed Henry R. Luce, managing ed Roy Alexander, international affairs chief Max Ways (who served as "managing editor" of the show) and exec ed Dana Tasker and editorial director J. S. Billings. Punditry, reading from flash cards beyond camera range, gave their views on the import of the treaty in typically clipped, pontificating Time style. Their basic point was that the U. S. had been "politically unprepared" and that the new American policy was "long overdue." They saw the system of alliances being built in the Pacific as part of the same fight against Communism which Gen. Eisenhower is heading up in the Atlantic area.

Final 20 minutes was in March of Time format and covered the background of the treaty. Produced by Arthur Tourtelot and scripted by Finas Farr, this segment was better suited to the purpose of the show. The filmed interview by Time staffer Frank Gibney (speaking English and Japanese alternately) with Premier Yoshida, the quickie commentary by Winston Churchill (also on celluloid) from Venice, and the other historical film clips made a more effective presentation of the map's views. Narration by Westbrook Van Voorhis and Norman Rose and announcing by Dwight Weist, were slick.

Entire hour added up to an interesting program, although an editorial presentation that was accented in one direction. Music by Harry Sosnik was socko throughout and commercial for Time (featuring a map-reprint giveaway) was restrained. Brill.

FRED WARING SHOW:
With June Haver, guest: Pennsylvanians, including Joanne Whalley, Daby Bernier, Joe Martine, Keith & Sylvia Textor, Virginia & Livingston Gearhart, Nadine Gae, Marc Breaux, dancers.
Producer-director: Bob Banner
TV director: Al DeCaprio
60 Mins., Sun., 9 p.m.
GENERAL ELECTRIC
CBS-TV, from N. Y.

Noted as one of the smoothest produced shows on Ohio last year, CBS-TV's Fred Waring Show resumed Sunday night (9) with even stronger and more cost-effective production values. Since the added feature this year in the use of weekly guests on the program, it was June Haver and if the quality evidenced on the person can be maintained, this program is a long way from being a boring CBS position in the daily competitive Sunday night battle with NBC.

Some comedians could play even better if it were not for a half-hour but Waring has a strong track record in the field. It would be difficult to improve them all but the one who did for the first time in a comedy role, for example, there was a comedy number by which came on the first half-hour, such as, "Individually started and produced." Number played around a 15-minute time. Waring's studio moved in to review about this only and to introduce the cast members to viewers. Highlights was the Number One, Marc Breaux, dancer, playing in "Check to Check" in which he switched the top state in the south the quick-change costumes they assumed.

While Waring and his crew are solid performers, it was Miss Haver who walked off with top honors in the "Madame Girl" number from the Terrestrial Broadway revue, "Land An Ear" with Waring's staffers as the "Yahor" chorus, the 15-minute number was staged almost exactly as it had been on Broadway, and Miss Haver delighted with her charming singing and dancing abilities. Larry Christ assisted capably. It is pure fun but good, winding the show with the best invitation possible to viewers to tune in next week.

Waring himself participated in several of the numbers and displayed a consistency much more easy-going than his occasional stiffness of a past season. Each of the many numbers was staged with full production accoutrements, evidencing an ample boost in the show's budget. Producer-director Bob Banner handled the program neatly and TV director Al DeCaprio worked the difficult assignment with nary a slipup. General Electric plugs, also handled full production, were good. GE account on this show, incidentally, has been inherited by BHD&O from Young & Rubicam, which had it last year.

THE RECORD BREAKERS:
With Eddie Newman guests.
Producer-director: Bob Buse.
30 Mins., Mon., 8:30 p.m.
WPX, N. Y.

If ever there was need for videophiles this new WPX entry is it. In an attempt to encompass all the ingredients of such radio and TV staples as disk jockey shows, quiz shows, comedy shows and panel participation shows, the producers of this concoction have succeeded in creating nothing but confusion in a 30 minutes that more times than not bordered on the ridiculous. Its chances of winning a bankroller are nil and it is doubtful if it could hold on to a stray dollar for more than six minutes.

Eddie Newman, an ex-plotter spinner, handled the music chores in a life of the party, a thing that proved fatal. His attempts at informality and informality were embarrassing and his humor suffered throughout. Panelists on program (10) were disk jockeys Tom O'Brien (WPAT), Jack Lacy (WINS), and Teddi Lawrence (WJZ). After overlong plugs for their present duties and a few funny digs at NBC where O'Brien and Lacy were formerly employed, Newman conducted a sort of quiz show parody. He asked them questions about the disks he played that were evidently unanswerable, then had them pay the consequences by having them sing their dance interpretation of another record which he would sing. What was supposed to be the New York part of the session turned out to be the unhappiest session of all. The jockeys donned funny hats, put on jackets backwards, rolled up their pants legs, etc., in an effort to be comic. Result was embarrassing to the viewer.

Program wound up with a mystery guest who was to be identified by the panelists via his voice since the exuberant emcee had played paper bags over their heads. The guest was Frank Fontaine who got off some okay miming.

LUCKY STRIKE THEATRE
("Bubbles")
With Richard Derr, Denise Alexander, Barthe Doyle, Faith Brook, Betty Sinclair, Leona Powers, Beverly Whitney, Mimi Strongin, Pat O'Malley, William Podmore, Gordon Mills; Robert Montgomery, emcee.
Producer: Montgomery
Director: Norman Felton
Writer: Thomas W. Phillips
60 Mins., Mon., 9:30 p.m.
AMERICAN TOBACCO
NBC-TV, from New York

Robert Montgomery stanza returned Monday (10) for its third season on the air with an effective psychological melodrama. It was mistakenly titled "Bubbles." From the Wilbur Daniel Steele novel on which it was based, which suggested light comedy rather than the tragedy this entry was.

It was a restrained vehicle, well adapted by Thomas W. Phillips with good human and emotional values. Montgomery, as host-producer and director Norman Felton evoked a mood of suspense, and yet one that handled the psychological relationships sensitively.

Story unfolds through the eyes of a child, Denise Alexander, whose father (Richard Derr) was a nervous wanderer and whose mother was strangely absent. It treated her desire for a mother for homicide and for pets with emotional validity. At the midway mark it developed that the mother (Faith Brook) had been in an asylum, at which she returned, she was still in a disturbed state. Judgment over the little girl's love of a kitten, "Bubbles," the mother went into a state revealing her psychotic state and presaging the unhappy future that faces the youngster and her father. It was a sick ending, quick, understated and dramatic.

Although this series in the past has offered stronger properties, "Bubbles" made good video fare. The suspense was built nicely and characterizations were good. Denise Alexander scored effectively in the demanding role of the kid and Derr was fair as the father, hampered somewhat by the fact his part wasn't given fuller treatment. Others in the cast did a neat job. Sybil's sets were good and gave the production a spacious feeling.

Lucky Strike commercials were up to their usual standard, with Dorothy Collins, Russell Arms and Brooks Hanson (although Hanson's "vessels" and ruralized diction was exaggerated).

VOICE OF PHILADELPHIA
("Don't Be a Sap")
With John McCullough
Producer: Jack Stock
Director: Milton Most
30 Mins., Wed., 8:30 p.m.
WFL-TV, Philadelphia

WFL-TV's panel of weekly discussions scored most effectively with "Don't Be a Sap" which was geared to impress viewers with the hazards of automobile travel over the Labor Day weekend. Built along the familiar "and sudden death" note of warning, program was aimed to frighten audience with potential disaster, and according to station, show drew heaviest phone response of series.

Three leading local authorities on the subject of highway safety comprised the panel, with John McCullough, Philadelphia Inquirer star reporter and former Washington correspondent acting as moderator. McCullough frankly made a bid to hold his listeners with the opening remarks that there would be some plan talking about what lay in store for the Labor Day celebrants. Members of the panel all knew the subject inside out. They included Emil Gohin, safety engineer for the Atlantic Refining Co.'s highway and automotive division, Herbert J. Kitchinman, assistant superintendent of police in Philadelphia, and Oscar F. McDonnell, the Inquirer's specialist on traffic safety.

Panelists were able to draw upon firsthand knowledge to point out the causes of most accidents with aptness (illustrations as well as give their advice on how these mishaps can best be avoided. McDonnell was the most effective of the panelists dramatically. Camera closeups in which the writer told viewers that one of them would die were bound to have sobering effect in combination with the friendly figures since January and other grim statistics that were presented. Program presentation of traffic facts which seem always to be needed no matter how frequently they are stated, made it a genuine public service show.

Although strictly a product of the editorial room, Moderator McCullough impresses with his broadcasting ability, and his obvious ease around the mike and before the cameras.

ALDRICH FAMILY
With Henry Girard, Robert Barry, House Jameson, Barbara Robbins, Mary Maloge, Peter Griffith, others.
Producer-Director: Lester Vail
Writer: Robert Seiderberg, Edith Sommers
30 Mins., Fri., 9:30 p.m.
CAMPBELL SOUP
NBC-TV, from New York

This situation comedy, doing for Campbell's Soup this season in the Friday night NBC-TV slot, is a warning to the big spenders trying to stir up in the mass market. As evidenced by the new cycle program of the Aldrich clan, it is a case of shooting at the lowest common denominator and merely missing the target completely. Now that there has been taken on the proportions of a mass medium, there's need for a man who can come up with a format which has vertical as well as horizontal appeal so as to capture the bulk audience without at the same time alienating the sophisticates. Such a person could certainly do a refreshing job on this show to inject broader entertainment values.

The basic equipment is there. The lighting equipment just did a first-rate job with the material they were given to utilize. From a technical standpoint, the show fulfills its slightly above with first-class and excellent lighting. But the limited situation with its stock characterizations dipped the overall impact perilously close to the point of diminishing returns as far as scope of audience interest is concerned.

The situation in which the Aldrichs and their friends found themselves this time evolved around the takeover of the town's government by the younger generation as part of a Junior Civic Day Plot had Henry Aldrich (nicely portrayed by Henry Girard) sitting in as municipal judge on a traffic violation case involving his father as defense counsel. Vain gave way to considerable soap-boxing for the need to observe the laws of the land which was okay of itself but ineffectively presented plotwise.

Although played for humor, the circumstances failed to generate much in the way of chuckle fare. Again this year must of the "funny" lines are given to Homer, played now by Robert Barry who has replaced Jackie Kell. Barry displayed sturdy comedic abilities which need only stronger material to blossom nicely.

House Jameson, as usual, was fine as the pater of the Aldrich household and Barbara Robbins registered ditto as Mrs. A. Mary Malone was okay in her secondary role as Mary A. and the supporting players fitted in ably.

Campbell's plugs themselves were of top quality. Especially effective was the closing pitch with cast members taking part in the adulation of client's products.

AUTHOR, AUTHOR
With Marr Connolly, Gilbert Seldes, Dorothy Fields, Charles Sherman, Robert Latta, others.
Producers: Philip Messing, Philip Schaefer
Director: James Furness
30 Mins., Mon., 8 p.m.
Sustaining
ABC-TV, from New York

ABC's latest panel entry, "Author, Author," is a well-constructed show that promises to work itself into a likeable half-hour. Program's premise is basically sound entertainment-wise inasmuch as an author's work is performed and a panel afterwards proceeds to criticize the piece.

However, there's the danger that those listening in may not only tend to become over-critical of efforts presented on this show, but may follow that tendency into other displays as well. It seems that the network is making it much harder for itself, but in all it is a position that will tend to elevate public taste as the viewer will get on the spot criticisms and look for studies that might otherwise be missed.

On the untalented Robert Latta's playlet "Short Story" was canabys enacted. It was a melodramatic item in which a man blackmails a girl into sex, and him, thus rendering both to a life of misery. The writing was in a highly melodramatic key and sounded like just what it was meant to be, an exercise in dramatic writing.

The panel headed by playwright Marr Connolly and comprising Gilbert Seldes, Dorothy Fields and Charles Sherman with the author present touched on some valid points and were generally kind to the writer. Sherman, though, tended to become an actor rather than a critic and although he had some valid points, his over-the-top presentation of them militated against him.

THEY STAND ACCUSED
With Charles Johnston, others;
Harry Creighton, announcer
Director: Sheldon Cooper
Writer: William C. Wines
60 Mins., Sun., 11 p.m.
CRAWFORD CLOTHES
DuMont, from Chicago

After a couple of years in other slottings, "They Stand Accused" essayed the Sunday night soap-stakes (9) with a top potential. The program seems fresh in Chicago, where it's produced by WGN-TV in tandem with the DuMont net. It has extra-special momentum as its writer-director, Illinois, assistant attorney general William C. Wines, plus its casting of legal talent. Not the least of the latter is Cin attorney Charles Johnston, who officiates regularly as judge in this courtroom drama. Defense and prosecution also are from the Chicago bar.

"Accused" is unusual in its regional affinity for "naturalistic" theatre and realistic courtroom procedure—not realism in the entertainment-documentary sense. It's presumed by a layman that fullness to courtroom pattern and rules of evidence are maintained. "Naturalism" abounds even unto dead spots and fluffs which occur in actual trials. The fictitious cases are heard by a jury composed of studio attendees with witnesses culled from the thirping ranks. The verdicts remain the exclusive privilege of juries, no other participants being privy to this particular.

All of it is vivid in the true-life sense, but this very plus can sometimes be a minus on the "entertainment side." It's the kind of program that requires a few viewings before the idea takes form with the lookers-on; otherwise, an impression gains momentum that it's a "dull" show. It's far from being that, but it does require fixed attention by adult minds.

The one jarring note, tending to cut across "true" reality in the formal pitched comes at opening via quick interviews of witnesses as they're about to file into the courtroom. It doesn't seem appropriate. An end interview of spectators in the corridor, after the jury has been charged and is deliberating, bears a modicum of suspense.

The case heard hinged on an alleged suicide pact in which the married boyfriend is felled by asphyxiation and his girlfriend lives. Since the girl might be considered an accessory to the crime of suicide, the jury is asked to decide. She is acquitted.

Remarkable in the hour's unfolding with time out for well-done commercials is fact that little or no orations or fireworks are indulged in by the lawyers. The judge is mild, conciliatory, almost gentle. The witnesses are plain-speaking, and in the case of females, no cheesecake manifestations. As per the past, the judge winds it all up with a statement about American justice and the benefits of trial by jury.

KSTP
Continued from page 25

date fans anyway. It's the only Minnesota contest on the NCAA TV list.

Violence flared twice last week during KSTP picketing. Levi Nelson, station photographer was hit on the head by a rock as he stood atop the studio roof taking pictures of pickets and about 30 bystanders milling around. His injuries were treated at Midway hospital.

On the following day several studio windows were broken by stones and a woman puppeteer scheduled to appear on one of the station's TV programs was sprayed with bleach as she went through the picket line. A fluid disturbance broke out when one of the KSTP male performers displayed a revolver, he ducalls and a brickbats while crashing the line. Stanley Hubbard, KSTP president and general manager, said neither of the two involved is a station employee. The picket line numbered approximately 100.

The 21 KSTP ragmen stuck for higher wages, but some returned to their jobs a short while after the lockout. When the red sought to return it's alleged Hubbard refused to dismiss those who had replaced them and refuse the strikers, the lockout ensuing.

"The union has had his day in court," commented Hubbard on present occurrences. "The present mob action is in defiance of court orders."

CAVALCADE OF SPORTS
(Walter Cartier-Billy Kilgore fight)
With Jimmy Powers, commentator
Producer: Jack Mills
Directors: Jack Dillon, Lew Brown
45 Mins., Fri., 10 p.m.
GILLETTE
NBC-TV, from N. Y.

NBC-Gillette's "Cavalcade of Sports" probably the oldest television sports alliance, opened its new season last Friday night (7) with a middleweight bout from Madison Sq. Garden, N. Y. between Walter Cartier and Billy Kilgore. Camera coverage, except for a minor lapse at the moment Cartier scored his TKO in the eighth round, was good and announcer Jimmy Powers again came through with one of his perceptive descriptions of the bout. This would indicate the NBC and Gillette will do as good a job this year as they have in previous seasons.

Unlike the Pabst fight series Wednesday nights on CBS, the NBC-Gillette parlay has not yet run into any competition for rights to the Friday night fights from the other TV. And, since the deal with the International Boxing Club calls for a Garden fight each Friday night for them, it's believed that the video theatres will be excluded from Friday night boxing this year unless the IBC promotes a special event that night, when the theatres might bid for. As a result, NBC and Gillette look set for an uncomplicated season, with the only question being how many of the top fights of the year will be staged Fridays for their benefit.

Producer Jack Mills has not changed his camera positions at the Garden perceptibly from last season so that fans are still treated to better-than-ringside views via the now-standard medium shot or closeup of the entire action. In that eighth round, however, when Cartier unexpectedly carried the fight into a near corner of the ring, the cameras were just a trifle slow into moving over with the action. While they caught Cartier's flurry of blows and the umpire's signaling the TKO, that fraction-of-a-second delay was slightly disconcerting. Powers, who now has TV boxing commentary down to a science, spoke as little as possible and that was only to inform viewers of some of the finer points which they might not have seen on their screens.

Gillette commercials again mixed well-produced animation with filmed plugs, both of which were easy to take. Commercials were run less often those those of last year.

Color TV Followup

In a new series of tests of RCA's compatible color system, which started Monday (10), NBC has mounted a handsome show headed by musical comedy actress Nanette Fabray for the edification of the RCA and NBC staffs, dealers and prospective licensees. In the viewing room at the Johnny Victor Theatre, N. Y., RCA set up the 21-inch and 16-inch receivers and a pair of black and white units, so that contrast and comparison could be made.

To the minds of many, it's a tossup as to which system, RCA or CBS, results in better color. RCA has developed its chrome broadcasts to a highly acceptable point. Generally the colors are good, the reds aren't too flagrant, but the blues have a tendency to blur. Colorcast also showed a tendency to weak backgrounds, a long shot. One of the better points of the RCA system is the highly natural flesh tints. The closeups generally flattered the subjects.

The show, of course, is secondary to the necessity of displaying the hues. Miss Fabray is an excellent all-around performer. Sue ones a fine bit of singing and can handle the teasing needs of the production. The rest of the proceedings were imaginative and handled. There were some good dance sequences and a demonstration by models wearing some eye-catching modes.

RCA also demonstrated the practicability of pickups in color. There was a brief sequence in which the cameras went to the Archambault Marine Academy at Kings Point, L. I., where the midships did a picturesque silent command drill. The colors showed up well, but long shots made for some blurs. The sound, incidentally, didn't fare too well because of interference and noise of plane overhead.

The black and white sets provided a clearer picture. But the color sets are much more picturesque.

CARAVAN OF AMERICA
(Towards a New World)
With Basil Rathbone, Alice Frost,
John Heinemann, Mercer McLeod,
Malcolm Keen, Ronald Long,
O'Malley, Ross Martin, an-
nouncer, Bill Hamilton; music
by Victor Don Voorhees
Producer: Harold Blackburn
Director: John Zeller
Writer: Irv Tunkel
30 Mins. Tues., 8 p.m.
DU PONT
NBC from New York
BBDO

On its 17th lap on NBC, "Caravan of America" broke from the gate Tuesday (4) with a suspenseful, informational offering. "Caravan" continues with the same extroverted format, depicting historical events via dramatization. With Basil Rathbone ably filling the lead role as amateur scientist Joseph Priestly, yarn unfolded the trials and tribulations encountered by the chemist in his discovery of oxygen. Although the "Caravan" series generally strives for an American background, this particular anecdote was largely based in England and France. American form was supplied by assistance of the struggling scientist by Ben Franklin.

Priestly's chief difficulties sprang from his non-conformist ministerial stance with the prejudice of the English natives forcing him to flee from the home of Lord Shelburne, his benefactor. He moved to France to complete his research in the properties of air. Yarn soapboxed effectively against the roadblocks strewn in the path of scientific progress by fear and prejudice.

It was a good scripted tale, neatly unspooled by competent thespian.

DuPont's institutional plugs were done ribbon with Bill Hamilton giving them muscles without too much oil.

DuMatic

Continued from page 21

It has already designed at its labs, it will sell for about \$250-\$300. Stiebel said. Adapter, which is about the size of a king-sized pack of cigarettes, can be installed in any DuMont receiver ever made, in about an hour. Company has labeled it the "DuMatic switch."

It's believed that the string of non college football games which CBS has lined up for color transmission this fall is the prime reason for the demand for the adapter, particularly in view of the "kickout" system devised by the National Collegiate Athletic Assn. for the games which are to be carried via standard b-w transmission over NBC. To date, however, only a small number of sets will be able to pick up the games in full time, since few, if any, converters will be on the market by the time the football season kicks off.

Other manufacturers which have provided DuMont into the manufacture of adapters include, besides Philco and Admiral, Westinghouse and Hallcrafters. In addition, CBS-Hytron plans to turn out combination color-black & white sets by the end of the month, which will list at about \$400-\$500. Next item on the CBS-Hytron agenda is a slave unit, which can be attached to the front of a present b-w set to pick up the colorcasts.

Montgomery

Continued from page 21

\$40,000 talent and production outlay of last year. This factor, Montgomery said, will make possible the use of more star talent. He said deals are currently in the works for several top stars who have not previously appeared on TV, but none has been finalized yet. There are no plans to date to originate any show from the Coast, as has previously been reported. Any move to the Coast, Montgomery said, will depend on whether Nippon Productions, the package agency in which he is associated with John Gibbs, is operating from Hollywood this year.

Montgomery noted the steady rise in production costs in TV but said that, with the exception of a few variable factors such as scenery and costumes, there is not much a producer can do about them. He declared he will not attempt to trim camera rehearsal time as a method of trimming costs, explaining that too often a move works in the detriment of a show's quality.

FATHER KNOWS BEST
With Robert Young, Dorothy Lovett, Rhoda Williams, Ted Donaldson, Norma Jean Nilsson, Isabel Jewell; announcers, Bill Forman, Marvin Miller; music by Roy Bargy
Producer: Al Kaye
Director: Francis Van Hartsveldt
Writer: Ed James
30 Mins. Thurs., 8 p.m.
MAXWELL HOUSE COFFEE
NBC from Hollywood
Benton & Bowles

The "Father Knows Best" formula of domestic situation comedy beautifully larded, well aimed and shrewdly timed gags and punchlines hit paid air all the way on the opening stanza (4). The third season series moved into its new 8 p.m. berth, having hitherto been aired a half-hour later, latter period being taken by "Mr. Keen."

One guess is that aficionados of the Robert Young-Father tandem would follow the goings-on no matter what the slot. Scripter Ed James provided every member of the Jim Anderson (Young) menage plus the other casting accoutrements with chuckling lines and a fat quota of yock-producing situations. As domestic shenanigans easily identified with the average family, this series is tops; the preem production only proved that it's as bright and sparkling as ever.

Opening situation had Papa Young struggling with the household budget against the varying points of view of the frau and three offsprings. A department store expedition by all hands was productive of solid laughs. Pop still thinks coats for kids should cost \$5 and come with a whistle. His \$350 clothing appropriation had to be trimmed by \$200 as his share of a boat bargain. Fate came to the rescue by sinking the craft before its purchase. The in-between happenings spark the giggles. Robert Young & Co. fit their parts deftly.

Maxwell House plugs are almost demure, a relief from blood-and-thunder salesmanship. Young's end plea for safe driving via his Good Drivers Club is good radio. Program is transcribed. Trans.

JIMMY CARROLL SHOW
With Dorothy Wise, Tony Mattioli
Trio
15 Mins. Tues., Thurs., 12:15 p.m.
WISE POTATO CHIP
WOR, New York
(Lynn Fieldhouse)

This twice weekly quarter-hour program showcases Jimmy Carroll's tenor and Dorothy Wise's reciters for potato chip dishes in a lighthearted, although easygoing manner. Aura of informality comes across nicely but show shapes up as only so-so listening.

On show caught (6), Carroll shipped across several top tunes in a manner that was pleasing if not distinctive. He projected an enjoyable warm styling. Carroll demonstrated top showman's qualities, however, in his song selection. Tunes ranged from the melodic "Hello Young Lovers" to the cornball "My Truly, Truly Fair," with the sentimental "September Song" coming in for the windup. The Tony Mattioli Trio provided some nice backing. Show got its only lift when the trio supplied an interesting and jestful interpretation of Richard Rodgers' "The Lady Is a Tramp."

Dorothy Wise, home economist for the sponsoring potato chip company, slowed up session's pace with too frequent spouts on the varied ways of serving the potato chips. Recipes and dining table hints are okay for femme listeners but to preserve entertainment values of show they should be dished out in moderation.

RTDG

Continued from page 21

In subsequent negotiations elsewhere.

After the pact here has been approved by the RTDG board, the new wage structure will have to be approved by the Wage Stabilization Board. As in the case of the Television Authority contracts, the stations will pay out the allowable 10% pay hikes while holding the balance in escrow pending the WSB ruling.

Attorney Tom Compere handled for WSBQ (NBC) and attorney Walt Emerson for WENRTV (ABC) while attorney Sanford Wolff and proxy Alan Fishburn negotiated for RTDG.

WALTER WINCHELL
With Richard Stark, announcer
Director: Paul Scheffels
Producer: John Bates
15 Mins. Sun., 9 p.m.
WARNER BROS. TV
ABC from N.Y.
(Kryger & Eckhardt)

Back for its 20th season before the Mike Sunday (9), Walter Winchell, in an excellent way, keeping the temporary fall wind-up up by producing a breezy, jaunty tape to speed mid-season WBS. There was the brief survey of late news and a few hot exclusives or predictions, such as N.Y. Mayor LaGuardia's readiness to quit or Burton Wheeler's plan to run for the Senate again, a more complete study of the international situation, a short editorial, then usual and the customary jokes at British and Russians. WW sounded good, in chipper voice, with smart staroats and a glib, or bold as ever—decidedly naming a couple of DP's now in this country as ex-Nazi murderers who slipped by a hasty Immigration Dept.

Winchell devoted a good part of his air to Dr. James Conant's recent talk about the unlikelihood of a third World War, and picked it apart. We're near to war now, thinks WW, advising that top Allied intelligence experts expect war before the mid-50s. After sound up with the usual WW flip, this time Winchell expressing the hope that Ray Robinson would bring back the middleweight championship tonight (Wed.) this being "the only British title we want since we threw them out in 1776."

PERCY FAITH'S POP CONCERT
Writer: Bill Kaland
Producer: Dick Pack
60 Mins. Sun., 3 p.m.
WNEW, from N.Y.

Station WNEW is filling in the vacated Duke Ellington Sabbath afternoon music-commentary slot, until Benny Goodman returns late in October, utilizing Percy Faith as commentator and disk jockey. For all his distinguished attainments as composer, arranger and conductor, Faith isn't an inspiring commentator. He isn't even a clear or distinct one—judging by Sunday's low preening, talking in a low or fast, and in a throaty voice, with blurred, unclear speech. Even the music played seemed subdued, soft-pedaled.

Master got better and more persuasive as the program went on, but it was never satisfactory on that score. This was a pity because Faith is well-poised, interesting and modest, and his info was appealing, informative and never pedantic or condescending. Selection of music was good as well as unacknowledged, if a little perhaps to the classical or sequestered side. Program had a plan, and an interesting one—the borrowing by composers from themes from folklore—music borrowing from life around it because music is an everyday part of living.

To illustrate, Faith offered Le Roy Anderson's "Chicken Reel," Debussy's "Variations of a Nursery Rhyme" excerpts, Brahms' "Academic Festival Overture," Dvorak's "New World Symphony" slow movement, Morton Gould's "Cowboy Rhapsody" and Vaughan Williams' "Fantasia on Green Sleeves."

Program was also broken up pleasantly by a five-minute news commentary at half-hour time.

LOUELLA PARSONS SHOW
With Jane Wyman, guest
15 Mins. Sun., 9:15 p.m.
ANDREW JERGENS
ABC from Hollywood

"Robert W. Orr & Associates" Louella Parsons, high priestess of Hollywood radio gossip, is back after a summer hiatus with her familiar array of rumor, reports and guest visitors. The INS motion picture editor was the same as usual with her initial stint of the new season but appeared to give her guest, Jane Wyman, more of a break than usual for such visiting celebs.

The familiar Hollywood radio gossip took time out early to take a healthy poke at Life magazine for the way it had pushed around the film industry. La Parsons' pithy comment was that no other business excepting the picture industry allows such a derogatory blast without plenty of repercussions. She laced up several enclaves, so-called, at the outset, and then followed through with chip-chat about operations, marriage, a gag or two and some items that were not particularly new. Miss Wyman served as a bright guest and tossed in two well-chosen songs, one being "In Cool, Cool Evening," "Here Comes Groucho" with Bang Crosby. Short program is larded with commercials, but none is offensive.

THEATRE GUILD ON THE AIR
(The Helress)
With Betty Field, Cornel Wilde,
Basil Rathbone, Isobel Elsom,
others
Producer: Armina Marshall
Director: Homer Fickett
Writer: Kenyon Nicholson
Music: Harold Leves
60 Mins. Sun., 8:30 p.m.
U. S. STEEL
NBC from New York
(R.D. & O.)

Theatre Guild on the Air began its seventh season on NBC Sunday (8) with an adaptation of the Ruth and Augustus Goetz drama "The Helress."

Although the play, which was derived from Henry James' novel of New York life, "Washington Square," had a successful run on Broadway in 1947 and was made into a film two years later, the radio version came through as exciting and fresh listening thanks to Kenyon Nicholson's deft scripting and the cast's top interpretation.

Headed by Betty Field, as the unloved heiress, Cornel Wilde, as the ruthless suitor, and Basil Rathbone, in the role he created in the original film version as the intendant father, the cast brought the incisive tale to life with clarity and poignance. Under Homer Fickett's direction the drama moved nimbly through each scene and built up to an effective windup as the heiress bolts the door on her unfaithful suitor.

Miss Field, projected the dull, unattractive qualities of the heiress effectively. Wilde was properly suave in his role and Rathbone excellent as the ruthless father. Isobel Elsom was okay as Aunt Lavinia while other cast members handled their brief bits nicely.

Elliott Reed, of the legit musical "Two on the Aisle," was guest emcee and George Hicks delivered the U. S. Steel promotional spiel. It was an auspicious opener.

AT EASE
With Eddie Fisher, Sgt. Ray Meachum, announcer
Producer-Director: Major Joseph Gigandet
30 Mins. Sat., 11:30 a.m.
U. S. ARMY RECRUITING SERVICE

Eddie Fisher, RCA Victor's promising young vocalist and now a private in the U. S. Army, handles this disk jockey stint with considerable finesse. Fisher has a combination of fluency and restraint in his gab which adds up to a winning personality. Show has a straightforward format with Fisher spinning a variety of current disks, including his own, and interviewing guest names. Recruiting announcements for the Armed Services are pitched along conventional lines about offering youngsters a career.

On the kick-off stanza (4) Fisher mixed up his disk offerings with numbers by April Stevens, Jack Teagarden, Les Paul & Mary Ford, Vic Damone and himself. Fisher also conducted a run-of-the-mill interview with Randy Tipton, British world middleweight champion who modestly declined to predict the round in which he'd knock out Sugar Ray Robinson. Fisher, incidentally, is stationed in Washington as a member of the Army Band.

Radio Follow-Up

Comedian Phil Foster was decidedly outspoken about another comic, Larry Albert, on Barry Gray's WMCA, N.Y., show last week. It's not the first time that this post-midnight broadcast has been wired for sound on intra-trade matters. Most of this kind of soapboxing belongs in a lodge hall or around a 2 a.m. table in Lindy's. Foster came to Gray's mike with a frank, open chance of material-lifting. That's an aged-old gripe in vaudeville and merry circles and Foster may have been completely justified in his complaint—but not in public. He was right that in a former era the bookers would not have countermanded such flagrant comical dittos on the radio that any piece of business that takes six or seven months to develop should not be casually poked up.

But when it comes to finger-pointing about the tools of the trade the trade itself must be touched by dross. The pseudo-glamour of show biz can't stand such exposure of its alchemies. Unlike Gray's complaint at the "privileged" senators in chamber an open mike does incur a nightly hazard of responsibility, legal and moral. The overall concern for all of show business warily more judicious editing of these intra-trade wrangles. Or there'll be no show business to worry about.

YOUR HIT PARADE
With Guy Lombardo Orch., Kenny Gardner, Bill Flannagan, Cliff Grass, guests, Andre Baruch, announcer
Writer: Arnold Leo
Producer-Director: Harlan Dunning
30 Mins. Thurs. 10 p.m.
AMERICAN TOBACCO
NBC from N.Y.
BBDO

The Lucky Strike "Hit Parade" show returned to the airwaves for its 84th radio show last Thursday (6) with some fundamental changes in its long-standing make-up. Firstly, the show has been switched from its fourth Saturday night spot in a move by the cig sponsor to spread beyond the weekend, what with the TV version of the "Hit Parade" staying in a Saturday p.m. time and the company's "This is Show Business" TV station on Sundays.

Even more fundamental, however, has been the making of the Guy Lombardo orch for the instrumentalists. The switch to Lombardo a sweet style marks a flouting of the "loud music" tradition established by George Washington Hill, late head of the American Tobacco Co. It's a new era and welcome one, especially with Lombardo, as the standard exponent of listenable music, being the vehicle for the show's transformation.

Otherwise, show retains its standard format of showcasing the top hits of the day. The show's grip on the music business, due to its rating of the times via analyses of the best-seller charts, should be increased, if anything, since a Lombardo plug is still the most valuable of all orch. Lombardo's popularity in the pop field and his smooth brand of instrumentation should also hype this program's pull among general dialers.

On the initial stanza Muffa Lewis guested and shared the vocal staves with Cliff Grass, Kenny Gardner and Bill Flannagan, Lombardo regulars. Miss Lewis socked across "I Get Ideas" spiritedly as well as doing a neat job on the "Too Young." Other vocalists and the band ensemble completed the group of seven current top hits with "Because of You," "Loveliest Night of the Year," "Come On-A My House," "Sweet Violets" and "Shanghai" together with the standard "Moonlight Serenade."

Plugs for the cig product were delivered by Andre Baruch, a staple on this show.

HALLMARK PLAYHOUSE
With James Hilton, narrator;
Lurene Tuttle, Whitfield Connor, Deborah Kerr, guest
Producer-director: Bill Gay
Musical director: David Rose
30 Mins. Thurs., 8:30 p.m.
HALLMARK GREETING CARDS
CBS from Hollywood

(Fate, Fate & Holdings)
New time schedule gives "Hallmark Playhouse" choice listening period on Thursday evenings as it resumes half-hour of dramatizations for the fourth season. There is a new musical director in David Rose, replacing Lynn Murray. Otherwise the show is pretty much what it has been since it was moved to Hollywood for originations on this format. Show has sturdily plugged Hallmark greeting cards, and no reason why it shouldn't continue the good work along this line.

As a premise show draws the folds of literature, history and Americana for its dramatizations, with Hilton to make the selections and to serve as narrator on the actual broadcast. There is a guest star slot with Deborah Kerr drawing the assignment for the opening and balance of the cast drawn from the Hollywood radio actors list.

Hilton went to the English author John M. Barrie for the first show of the season turning out "Quentin Squire" by a novel of the same name. As it came off the stage work proved to be a strong case of sentimentalism, but it did not prove to be a strong case of sentimentalism.

Mr. Kerr, in the role of a girl, certainly was a strong case of sentimentalism. In Bill Gay's production of the first show of the season, "Quentin Squire," any sentimentalism was a strong case of sentimentalism. Any sentimentalism was a strong case of sentimentalism.

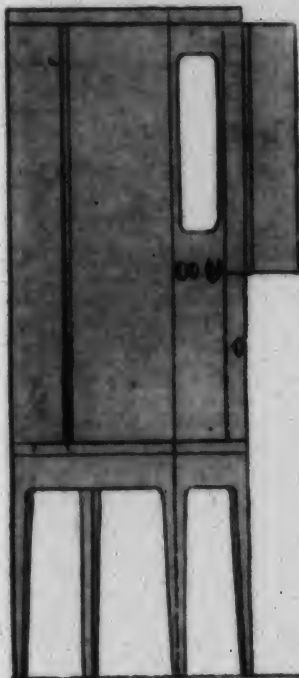
Some better work is offered by announcer Frank Goss in his smooth handling of the Hallmark commercials.

why your next 500-line ad should be on Television

One year ago in the nation's major markets television set circulation passed that of the nation's leading magazine, market by market.

Today television set circulation surpasses that of the leading newspaper in the nation's major markets (see below).

Now television is firmly established as the No. 1 visual mass medium in your key markets. Television can present your message not only to families which are larger and more prosperous than average, but also to more families. And consider this: today's average family head (averaging TV-owners and non-owners) spends 49% more time watching television than reading his newspaper. (TV-owning family heads spend 187% more time watching television).



MAJOR MARKET CIRCULATION		
City	Leading Paper	TV Sets
New York	2,197,518	2,455,000
Los Angeles	396,959	1,003,000
Chicago	917,068	942,000
Philadelphia	711,396	874,000
Boston	564,641	754,000
Cleveland	304,104	486,000
Washington	265,684	278,000
Schenectady-Albany-Troy (3 papers)	142,003	161,000



SOURCES:

ABC (3/31/51)

NBC-TV Set Mfgs.
Est. (8/1/51)

SRDS (8/51)

"Television Today",
Hofstra Study (7/51)

Cost-wise, too, it pays to be on television. For the same money that would buy one 500-line ad in the leading morning newspaper in each of the eight major markets listed above, you can buy five one-minute daytime announcements on the leading television station in each market.

If you have always wanted the unparalleled impact and selling power of TV but up to now have been afraid to look at the cost and circulation picture, now is the time to bring yourself up to date on the mass circulation economy of Spot Television. A call to NBC Spot Sales will start facts and figures on their way to you.

NBC Spot Sales

NEW YORK CHICAGO CLEVELAND SAN FRANCISCO HOLLYWOOD

WNBT New York
KNBH Hollywood
WNBQ Chicago
WPTZ Philadelphia

WBZ-TV Boston
WNBK Cleveland
WNBW Washington
WRGB Schenectady-Albany-Troy

Shubert Shows On TV Market

Properties owned by the Shuberts have been quietly put on the television market and the first definite deal for a block of the Shubert shows probably will be finalized within a week, on the Coast. Negotiations got under way following a quiet trip made to Hollywood by J. J. Shubert several days ago.

Number of properties owned by the Shuberts includes some of the best-known legit musicals in addition to dramas and one and two-act plays. Shuberts also are offering for sale hundreds of blackouts and sketches from revues they've produced, figuring the briefs will make excellent fodder for three or five-minute vidfilms.

On his trip west, Shubert authorized Eddie Conne, veteran radio showman, and John J. Garrity, Shubert manager in Cal and N. Y. for 40 years, exclusive rights to negotiate deals. Conne may produce some of the properties in Hollywood himself.

Deals would give video producers rights to use costumes and scenery long in storage. Properties include such musicals as "Passing Shows" (13 years), "Artists and Models" (eight years), three "Follies." Legiters include "Green Hat," "Children's Hour," "Enchanted Cottage" and "Topaze." Also included is material from such Al Johnson shows as "Honeymoon Express," "Sinbad," "Bombo," "Robinson Crusoe, Jr.," etc., with tunes and material from Sigmond Romberg, Franz Lehar, P. G. Wodehouse and Guy Bolton.

Understood Shuberts expect the bulk of their properties to wind up as television films. Many, however, will be done live rather than on film since the picture rights have been sold. Shuberts retained video rights, but for live performance only.

JOLLIFFE, ENGSTROM UPPED BY RCA LABS

Dr. Charles B. Jolliffe, RCA exec veepee in charge of the RCA Labs, has been tapped to the newly-created post of veepee and technical director, with Dr. E. W. Engstrom succeeding him as vice proxy in charge of the labs. Dr. Engstrom was formerly research veepee for RCA.

In his new position, Dr. Jolliffe will supervise long-range planning and the execution of those plans by the various RCA divisions and subsidiaries. In addition, he is to coordinate RCA's broad engineering policies and direct the company's representation in technical matters before public and Governmental bodies.

Jene Home Permanent Buys 'Paul Dixon Show'

Jene Home Permanent, which bought the 10 p. m. half-hour on ABC-TV, has picked the "Paul Dixon Show" for the spot, due to NBC-TV's snarling a bid for "Leave It to the Men."

Sponsor had wanted the "Men" stanza, packaged by Martha Rountree, who also produces "Leave It to the Girls" on NBC-TV. Latter web's contract with Miss Rountree, however, gives NBC the right to mix the male edition's going to a rival chain, due to its similarity to "Girls."

Dixon will probably start for Jene on Sept. 27. New show means Dixon will give up his current hour-long sustainer for ABC-TV, but at the end of the 13-week cycle the network will reinstate the show to a full hour or give Dixon two half-hours weekly.

Snader's Subsid

Hollywood, Sept. 11.

Louis D. Snader is interviewing execs, producers, directors and writers for a new subsidiary organization capitalized at \$1,050,000. New firm founded by the Telescription-topper will be known as Snader Pictures, Inc., and will specialize in 15 and 30-minute vidfilm series.

Unit, which will function as a separate entity, will get under way in about 90 days. Directors of the new firm are Samuel Markovitch, Alexander Bianco, Snader, Frieda Richkind and Nathan M. Dicker.

Baker Exits NARTB To Research on His Own

Washington, Sept. 11.

Dr. Kenneth Baker, research director for National Assn. of Radio and Television Broadcasters, has resigned to start his own organization, Standard Audience Measurement Service, with headquarters in New York.

In a letter to NARTB press Harold E. Fellows, Dr. Baker said he feels strongly that another industry-wide measurement of station audience and coverage is needed "very badly." Fellows expressed gratification that Dr. Baker is not leaving the broadcasting industry.

Dr. Baker came to NARTB in 1946 from Ohio State University where he was a member of the faculty. He previously taught at Northwestern, Ohio Wesleyan and the U. of Minnesota.

Seattle — Westinghouse Electric has bought exclusive radio broadcasting rights from the Seattle school board for seven Friday night high school football games here this fall, plus an exclusive on televising the annual Jamboree and Thanksgiving Day contests. Tab for the exclusives was \$2,050. Television coverage will be on KING-TV, only local video outlet, but station for radio coverage has not been set as yet.

The New TV Ratings

Competition between NBC and CBS television shows was close on the first big weekend of the new season this week, but NBC led the parade, according to a special seven-city check conducted by the American Research Bureau. Topping NBC's rating pull was "Your Show of Shows," which came up with an average half-hour figure of 40.1, as compared to the 3.9 average of CBS' "Faye Emerson, Robert Q. Lewis and the first half of 'Songs for Sale,'" which are aired opposite the 30-minute NBC revue.

NBC's initial "All Star Revue," which starred Elio Pinza in his video debut, drew a 19.6 Saturday night at 8, as compared with the 18.2 pulled by Ken Murray in his new season's preem on CBS. Eddie Cantor, starting in NBC's "Colgate Comedy Hour" Sunday night at 8, came up with a 28, compared to the 23 drawn by Ed Sullivan's "Toast of the Town" on CBS.

Philadelphia — Strawbridge and Clothier's department store has renewed its television program, "Meet the MacMullans." The show which features what is probably the only mother and daughter team in TV—Mrs. Edward J. MacMullan and Mrs. Eleanor MacMullan Richards, resumes tomorrow and will be seen every Wednesday from 2:45 to 3 p.m.

Allocations on N.Y.-L.A. Link Unsolved, But NBC Gains Time It Desires

Four network huddles with American Telephone & Telegraph on allocations for the new coast-to-coast microwave link continued yesterday (Tues.) with several conflicting time periods remaining to be solved. So far as could be learned, however, NBC-TV which is planning more use of the facilities than any of its competitors, obtained virtually every time period it desired.

Allocations are necessary since from the outset, there will be only one channel available in each direction to all four webs. Channel consequently must be shared, official preem for commercial telecasting has been set by AT&T for Sept. 28.

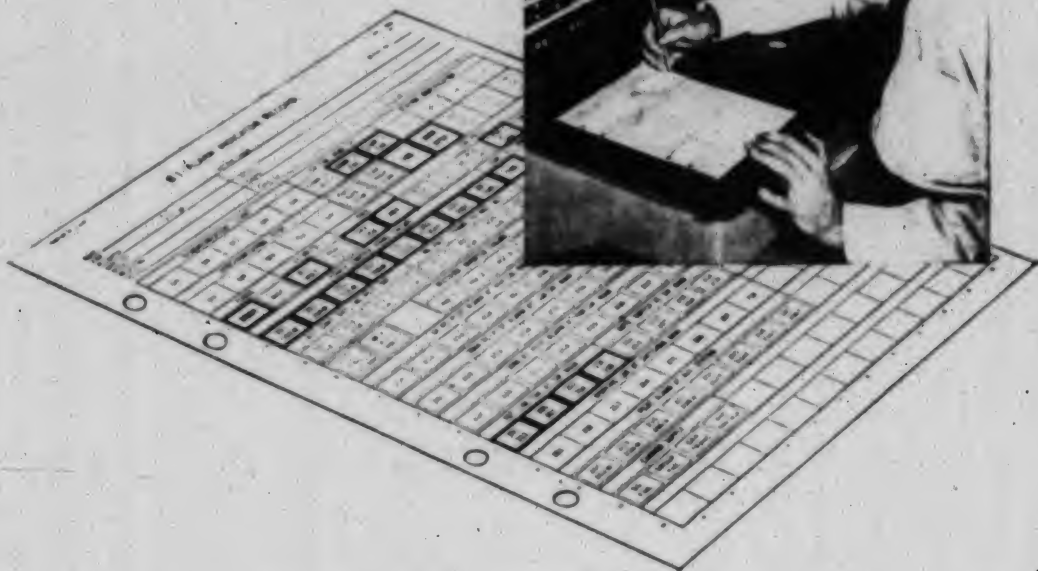
After the allocations have been set, the webs must then huddle with their sponsors to determine which of them want to use the line at the available times. It's possible, consequently, that one web may have the allocation for a certain period but, may not be able to convince the bankroller for that period to pick up the extra charges.

On the westbound link, NBC's

Colgate show and CBS' "Toast of the Town" are to alternate in the Sunday at 8 period each week. NBC has the line from 9 to 10 and from 10:30 to 11 Sunday night. On Mondays, NBC won out in the 9 to 9:30 period, indicating CBS has the 8 to 8:30 period for "Talent Scouts." NBC Tuesday night has 7:30 through 9:30 and 10 to 11. On Wednesday nights, NBC has 7:30 through 10, while on Thursdays it has 7:30 to 8 and 9 to 10. On Fridays, NBC is again in from 7:30 to 8, 8 to 8:30 and 10 to 11, while on Saturdays it has 8 to 9 through Nov. 3, at which time it picks up the eastbound link and westbound from 9 to 11.

NBC's lineup for the microwave channel from Hollywood to N. Y. runs as follows: Sunday night—7 to 7:30, 8 to 9 and 10 to 10:30; Monday night—9:30 to 10:30; Tuesday night—7:30 to 7:45; Thursday night—7:30 to 7:45, and Saturday night—7:30 to 8 and 8 to 9. NBC has also gained rights to the westbound line daytime on Mondays through Fridays from 11 a.m. to noon, 12:45 to 1 p.m. and 3 to 7:30 p.m. On Saturdays, it has the line from 1 to 5 p.m. and 5:45 to 6, while on Sundays it gets from 1:30 to 5:30 p.m.

A pattern of lights on the chart gives this maintenance technician a complete report on the condition of coaxial cable circuits. Chart is shown below.



HE CAN SEE HUNDREDS OF MILES!

SOMEWHERE along a coaxial cable route—it may be a state or two away—a fault threatens television transmission. A warning light flashes in a central control room. The maintenance technician places a record sheet over a glass screen. Within seconds a pattern of lights shows exactly what's wrong.

Many times the fault can be corrected by automatic apparatus operated from the control center. Or the maintenance chief can send crews directly to the spot. In most cases the trouble will be fixed without interference with the program.

This and other automatic equipment keep

transmission flowing freely along more than 19,000 miles of television channels—both coaxial and radio relay. To the Bell System, maintenance of network television service is just as important as providing channels.

The coaxial cable, radio relay systems and associated equipment used by the Bell System for television purposes are valued at nearly \$85,000,000.

The cost for your use of this equipment? Bell's total network facility charges average about 10 cents a mile for a half hour of program time, including both video and audio channels.

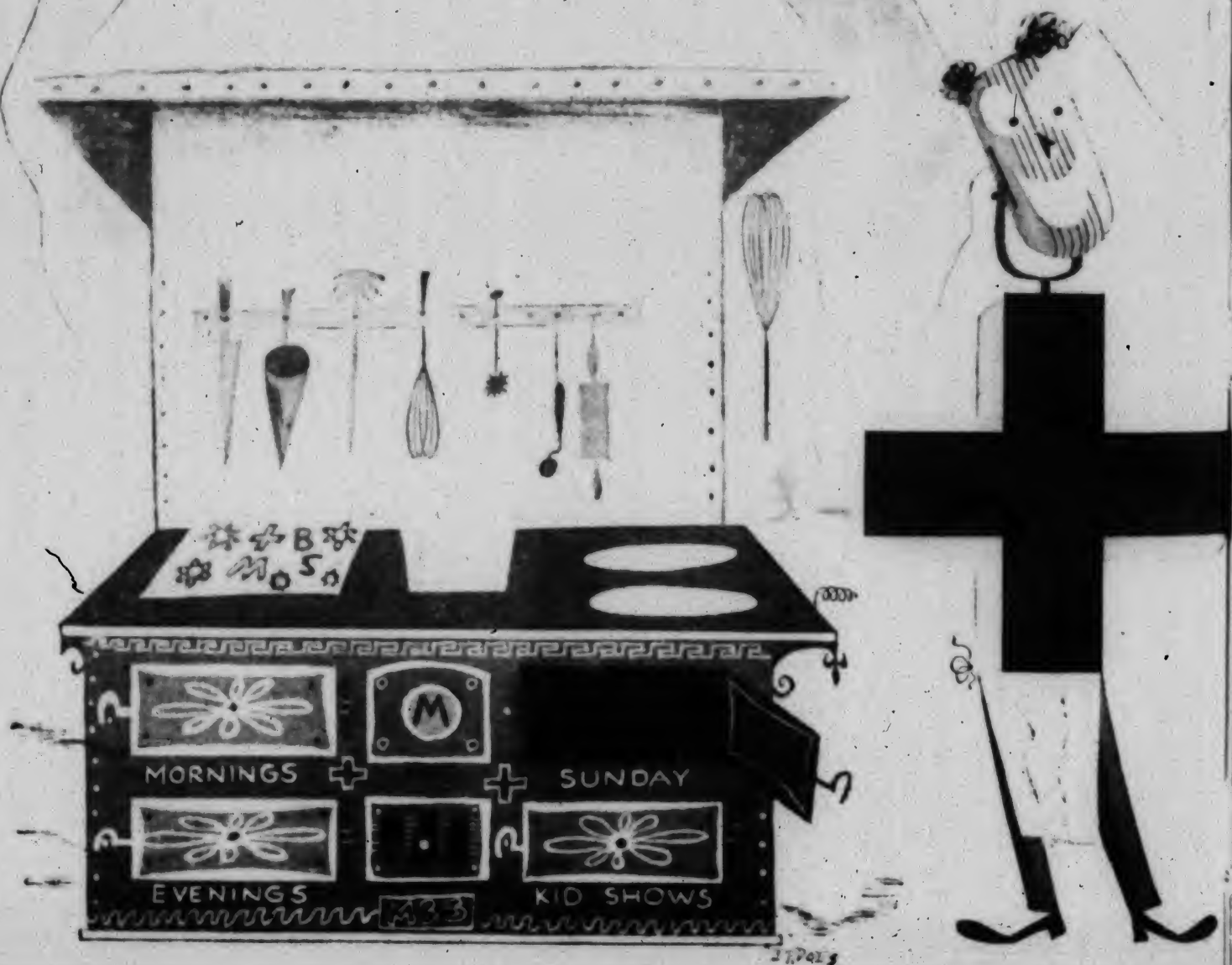
BELL TELEPHONE SYSTEM



PROVIDING NETWORK TRANSMISSION CHANNELS FOR THE RADIO AND TELEVISION INDUSTRIES TODAY AND TOMORROW

Mister PLUS

shows what to do
To have your cake
and eat it too...



Simply reach *more* radio listeners at *half* the cost... and do what you please with the savings.

Simply? Yes—on Mutual.

The average Sunday afternoon program on the Mutual Network (up to 7 p. m.) regularly delivers *half a million more* listeners than the four-network-average evening program all week—at 52% of the four-network-average evening time cost.

With an *average audience* of over 8,800,000 a week, you take the cake.

And with an *average saving* of over \$4,800 a week, it's yours to eat, too.

Why not help yourself to a slice of Sunday afternoon on Mutual?

The Mutual Broadcasting System



the difference is **MUTUAL!**

PE 6-9600—NEW YORK 18, N. Y.

WH 4-5060—CHICAGO 11, ILL.

FCC Demands 'No News Slanting' Guarantee From Richards Estate

Washington, Sept. 11.

In rather cryptic language, FCC last week asked, in effect, for a guarantee of no news-slanting on the G. A. Richards' stations before it allows control of the outlets to be taken over by the estate and the licenses to be restored to regular status. In a letter to Mrs. Frances S. Richards, executrix, the agency called for "clarification" of proposed program policies given in the application filed since Richards' death for transfer of the stations (KMPC in Los Angeles, WJH in Detroit and WGAR in Cleveland).

The Commission indicated dissatisfaction with a statement in the transfer application that present program policies will be continued "without substantial change." The agency asserted that in view of the news-slanting proceedings against the stations it would require "additional information" on policies in order to give "proper consideration" to the application.

Agency demand may be putting the Richards' stations on a legal spot in that any commitment to avoid news-slanting might be regarded as an admission of charges.

(Continued on page 38)

Lew Ayres' TV Debut Via Red Cross Documentary

Lew Ayres, who has confined his acting exclusively until now to films, is slated to make his video debut next Saturday night (15) on CBS-TV's "Ken Murray Show." He'll narrate a special documentary on the show depicting the history of the Red Cross, which is to be aired in the need for blood donations for the GIs in Korea.

Murray made the documentary segments a weekly feature of his show last season, but usually narrated them himself. Ayres was chosen for the Red Cross feature on the basis of his work as a medical corpsman in World War II after he had originally registered as a conscientious objector.

Syracuse, N. Y.—James J. (Bud) Collican, Jr., has resigned as commercial manager of WOLF and has established his own advertising and public relations firm. Top man in designing singing commercials and dramatized announcements in Syracuse, he was with WOLF since the station opened in 1940.

HALLEY'S TV 'TRAILER' AS 'AUTHOR' GUESTAR

Rudolph Halley, former chief counsel for the Kefauver crime committee, will trailerize his upcoming CBS-TV show by appearing as a guest panelist Sunday night (16) on "Author Meets the Critics" on the rival NBC web. "Author," syndicated by NBC, is aired Sundays in N. Y. on WNBT, NBC's key station at 10:30 p.m.

With Halley set to defend the book, "This Is Costello," penned by Robert H. Prall and Norton Mockridge, the "Author" show is expected to be one of the most controversial in the series. Halley is a Liberal-Fusion candidate for N. Y. city council prez and has charged that Frank Costello and a national crime syndicate are financing a fight against his election. He plans to elaborate on that contention on the show.

CBS Names Feiner

Hollywood, Sept. 11.

Ben Feiner, Jr., has been linked as exec producer of video for CBS in Hollywood, by Harry Ackerman, web programming veepee in Hollywood.

Feiner is a former associate producer at Metro, his last such credit being on "Showboat." Before joining Metro, he was with CBS, and had an active part in CBS color television demonstrations.

From the Production Centres

IN NEW YORK CITY . . .

Already co-partnered as stockholders in WNEW, veepee-general manager Bernice Judis and Ira Herbert, sales veepee, formed a new partnership in Reno last week, where they were hitched. Couple are now back in Gotham. W. E. Simler, account exec of Victor van der Linde agency, sailed to Helsinki with Olympic Games organizing committee, he'll discuss U. S. promotion for fall and spring. Lelia West started series on WFUV-FM Thursday (6). Joseph T. Shipley starts his 10th year reviewing plays on WEVD at a new time, 11:30 p.m. World Broadcasting has renewed The Three Suns for another two years. Sandy Becker, title-ruler in "Young Dr. Malone," now also a psychiatrist in "Road of Life." Franklin Lamb, board vice-chairman of Tele-King, appointed an assistant director of Office of Defense Mobilization.

Fred Allen, accompanied by wife Portland Hoffa, flew out Sunday (9) for "Big Show" appearance in London. James Jones, author of best-selling "From Here to Eternity," will have his "Greater Love" yarn from Colliers' dramatized on ABC's "Newstand Theatre" tomorrow eve (Thurs.). Murray Grabhorn, National Assn. of Radio-Television Station Reps topper, addressed NARTH district meeting in Syracuse Monday (10) and speaks to Boston Radio Execs Club today (Wed). WOV's Irish disk jock Pat Stanton, completing a color film on Eire. Jeanne Harrison, Ziv director, flew to Coast to cut some sides on Eddy Howard for World; she recently produced World's series of spots plugging the power of radio.

Twins—Jack and Jill—for the Kyle Fabers. He's with Louis G. Cowan office. Joseph Stamler, formerly sales manager of WNDH, Syracuse, has joined WGMG sales staff. WINS deejay Jack Lacy and comic Tony Farrar slated to team up for latter's weekly shows at Camp Kilmer, N. J. Allan Stevenson signed for AM "Big Story" tonight (Wed) and TV "Big Story" Sept. 21. Vilma Kurer, on location for "Walk East on Beacon" pic, has leave from "King's Row." Jack Elgen, who had done all-night shows on WMGM and WMCA, is shifting to WMAQ, Chicago, where he'll do a similar stint. Joan Klipper has joined the WJH copy department. Mari Yafsky has scripted a transcribed dramatic series for the National Conference of Christians and Jews. Names in the air include Jack Benny, Loretta Young, Lionel Barrymore, Raymond Mamey, Pat O'Brien, Edward Arnold, Ronald Reagan, George Murphy, Jean Herscholt and Celeste Holm. Series opens Sept. 29 on NBC.

Willis B. Parsons upped to assistant manager of ABC's ad-promotion department. Kate Smith launches her new daily WNBC siren on Monday (17) at 12:05 p.m. Al Helfer to do Mutual's "Game of the Week" gridcast. Morris Novik leaves today (Wed.) for L. A., then to American Federation of Labor convention in Frisco on Monday (17). Mildred Alexander, ex-WDNC, Durham, N. C., now on the Radio City Music Hall staff as its first femme organist. E. G. Marshall added to "Strange Romance of Evelyn Winters." Mary Patton new to "Du, Gal Sunday." Horace Braham and Andree Wallace added to "Stella Dallas." Ken Williams and Mary Jane Higby are "Young Widder Brown" additions. David Gothard new to "Just Plain Bill." "Front Page Farrell" additions include Anne Burr, Fran Lafferty, Hal Studer, Nancy Sheridan and Richard Sanders. Don MacLaughlin and Ross Martin added to "Lorenzo Jones."

IN CHICAGO . . .

WMAQ, Chi NBC flag, will be beaming its signal next week from its new 740-foot transmitter tower. New mast is expected to spread WMAQ's coverage range an additional 15%. Singer Nancy Carr inked an exclusive term with WGN. Pat Murphy, late of WMAQ's "Chez Show," has joined Jewell Radio-TV productions. Chi ABC AM chief Ed Smith in New York this week for huddles with web brass. "The Northerners," Windy City's oldest continuously sponsored radio show, marked its 20th annl last night (Tues.) on WGN. Fairfax Cone guest speaking at the Chi Federated Ad Club's first fall luncheon meeting Thursday (13). It's a lass not a lad for the Mal Bellairs. Gordon Baking picks up the tab Oct. 1 on Len O'Connor's daily newscast on WMAQ. Colleague Alex Dreier's early morning five-minute newscast has been peddled to Stewart & Ashby Coffee Co. Jeff Wade and Paul McClure, of the Wade agency in Elkhart confabbing with Miles Lab exers. Leon Ames, star of "Moon Is Blue" national company guested on ABC's "Breakfast Club" last week. DeCon, heavy spending redent exterminator outfit, launching an early morning 15-minute strip on WBBM, using a hillbilly format. Radio editor Bill Irvin and reporter Ralph Hahas gabbing WCFL's daily schedule of newscasts from Sun-Times news room.

100G Suit Claims ABC, Ralston Lifted TV Idea

ABC and the Ralston Purina Co. were hit with a \$100,000 damage suit brought in N. Y. Federal Court last week by writer Frances Fradin. She claims that she conceived and created an idea for a TV show built around children and their pets and submitted it to the net in January, 1950.

Miss Fradin charges ABC later appropriated her idea and turned it over to the Ralston Purina Co., which sponsored the brainchild on the web starting March 18, 1951, as "Your Pet Parade." Defendant chain, it's alleged, failed to pay the plaintiff "reasonable value" for her services, idea and plan.

Howard Ross to Coast

Anticipated exodus of NBC-TV personnel to the Coast to prepare for Hollywood originations of some of the web's variety programs prompted over the weekend with the departure from N. Y. of Howard Ross, talent buyer for "Colgate Comedy Hour."

Ross is setting up permanent offices at NBC's Vine Street headquarters in Hollywood and, for his first job, will work with the William Morris office in lining up surrounding acts for Eddie Cantor's Colgate stint Sept. 30, which will be NBC's first big-scale west-to-east program.

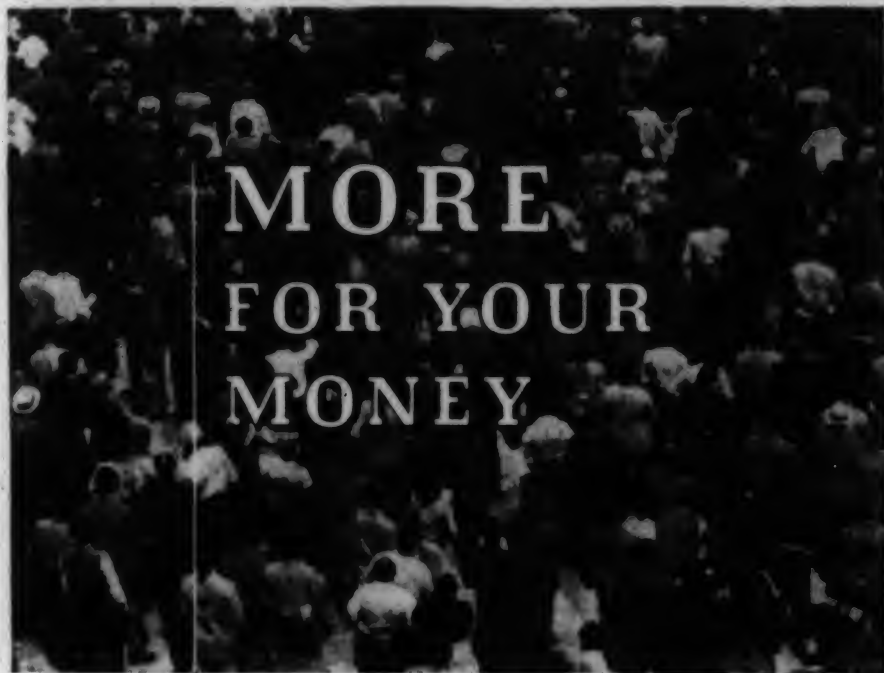
WOV's Documentary On Macy's Italian Fair

WOV, N. Y. bilingual outlet, on Monday (10) beamed a half-hour documentary in Italian for R. H. Macy department store. Program, broadcast twice, reported on Macy's Italian Fair, Indie is also organizing group visits of listeners to the collection of Italian imports.

Deal was set by Vic Rainer, ex-CBS exec who is now ad-promotion v.p. at Macy's, and WOV general manager Ralph Weil.

Connie's
Restaurant and
Cocktail Lounge
The New Rendezvous
of the Show World
129 W. 51 Street, New York
(Bot. & 7 Ave.)
For Reservations phone
PLaza 7-5390

BAXT - WALD
TELEVISION CASTING
7 DAYS—24 HOURS
AT
OREgon 5-7847—8
224 W. 46th St., New York Suite 504



MORE FOR YOUR MONEY

That's what you want, isn't it? In advertising that means more sales impressions per dollar spent.

No other medium can approach radio in reaching a lot of people at low cost. In a market that is nearly 1/10th of America, one station—WLV—reaches more people more frequently and at lower cost than any other medium available.

If you're really serious about wanting more for your advertising dollar, if you're concerned about the cost of reaching people, you should see the new presentation, "What Price People?" We'll be glad to show you this factual story about—

WLV

THE NATION'S MOST MERCHANDISE-ABLE STATION

PEOPLE sell better than paper



YOU WON'T SELL MUCH VICHYSOISE...

Every day at approximately 12:45 pm in restaurants throughout America, about 13 million businessmen ask about 3 million waiters this question: "What's good today?" Each one of the businessmen is looking at a complete menu when he asks the question.

Waiters sell better than menus. People sell better than paper.

Now suppose you had these people selling for you:

FRED ALLEN, LOUIS ARMSTRONG, EDDY ARNOLD, CHARLES BOYER, DAVID BRIAN, EDDIE CANTOR, JACK CARSON, MINDY CARSON, IMOGENE COCA, PERRY COMO, JOAN DAVIS, JIMMY DURANTE, DOUGLAS FAIRBANKS, Jr., JOSE FERRER, ED GARDNER, PHIL HARRIS,



...UNLESS YOU USE THE HUMAN VOICE

ED HERLIHY, PORTLAND HOFFA, BOB HOPE, DEBORAH KERR, BERT LAHR, FRANKIE LAINE, VIVIEN LEIGH, FRANK LOVEJOY, PAUL LUKAS, DEAN MARTIN AND JERRY LEWIS, GROUCHO MARX, DOROTHY MCGUIRE, LAURITZ MELCHIOR, ETHEL MERMAN, ROBERT MERRILL, RAY MIDDLETON, RUSSELL NYE, MARGARET O'BRIEN, SIR LAURENCE OLIVIER, EDITH PIAF, EZIO PINZA, JANE POWELL, PHIL SILVERS, SONS OF THE PIONEERS, HANLEY STAFFORD, DANNY THOMAS, MARGARET TRUMAN, EVELYN VARDEN, JIMMY WALLINGTON, CLIFTON WEBB, MEREDITH WILLSON, ED WYNN

...and Tallulah Bankhead, dahlings.

These are the people who would sell better than paper for you on NBC's THE BIG SHOW: Sundays 6:30-8:00 pm. Cost: \$12,408 per week, time and talent, for a quarter-hour segment. Available in 13-week cycles.

NBC Radio Network a service of Radio Corporation of America

Television Chatter

New York

Comedia's Hank Ladd has joined the Knickerbocker as a television producer. His first assignment is to produce NBC's "The Great Gatsby" on which Ladd will work as a story liaison with the web. He'll be assigned to other Knickerbocker shows in the future.

Peggy Mackay set for lead in a new role on the Philco Playhouse presentation of "Wayward Women" Sunday night on NBC.

Rose Tobias has added to the casting department for CBS color video programming. Mildred Natwick, William Redfield and Barbara Joyce joined the lead roles on "The Mother" next Monday night on NBC's Summerfest Maugham Theatre. Summertime Marguerite Piazza, who sang on NBC's "Show of Shows" opening Saturday night, will appear in Boston the following night as lead in the opera, "La Bohème," presented by impresario Thomas S. Mott. The opera house for members of the visiting Italian firm. She's due back on the NBC show next Saturday (13).

Jo Lyons, CBS-TV scripter, back from a month's stay in Paris, Italy and London.

Harry Gray emceed panel program auditioned by NBC-TV, with Vic Marsillo, Diana Barrymore, Dennis Taylor and two psychology students as participants. ABC-TV's Earl Wrightson to sing at "Al Jolson Remembrance Night" at Carnegie Hall Oct. 28.

Robert Moray, Jr. joins George Foley & Dick Gordon outfit as sales exec.

Rex Morgan signed for Kreisler commercials on ABC-TV's "Tales of Tomorrow." Art Raymond succeeds Dance to Fame Contest, premiering on WOR-TV Sunday (16). Mar-Lex Studios are sponsoring.

Hollywood

Carl Swanson and Sidney Ratton formed Lariat Productions to make a series of half-hour vidpix titled "White Avengers" in which Swanson and Billy Dix co-star. Clint Johnston megged the pilot reel which also featured a pair of white German shepherd dogs.

"Black Savanna," latest in Frank Wisbar's "Firehouse Theatre" series, had Joan Leslie. Filming a cast that included Damian O'Flynn, Bruce Lester, Lester Mathews and Paula Zari. Showcase Productions signed Gordon Clark for "The Big Secret," telefilm which Philip Morris is sponsoring. Sept. 12 starting date has been set for "Reverend" first in Showtime TV Films' "Hollywood Leg Man" series which Jack Voglin produces. Stephen Longstreet scripted the initiator.

"It Always Comes Up Tails," melodrama by Sam Rolfe and Harold Bloom went before the cameras as an entry in Frank Wisbar's "Firehouse Theatre" series. Desilu Productions, owned by Desi Arnaz and Lucille Ball, is shooting out \$25,000 to improve stage 2 at General Service and convert it into a theatre for their "I Love Lucy" teleplay series. Eddie Cantor

will guest on Milton Berle's NBC-TV show Sept. 18. KTLA inaugurated local video's first series of religious programs Sunday (9) with programs to originate weekly from a different church of the various religious groups. Since Jewish Sabbath runs from Friday night to Saturday night, programs of the Hebrew faith will originate from the studio. Show is called "In God We Trust."

KTTV inked a three-year exclusive pact with Duke Martin, San Francisco video performer and begins beaming his hour long western show tomorrow (12). Pete Robeck skied to N.Y. to set up a permanent office for Consolidated Television. Robeck has been named acting sales manager, replacing John Markey who inked the organization. Bud Coleman, formerly with the press department of KFI-TV, named publicity director of Don Lee Broadcasting from that spot to handle the KTLA-TV, new Don Lee outlet which assumed its call letters last week when the Don Lee purchase of KFI-TV became official.

"Green Guild Theatre" featuring name guests, replacing Green's "Blind Date" weekly on KECA-TV starting Oct. 17. Gene Sales Corp. will begin bankrolling "Leave It to the Men" over KECA-TV and the ABC-TV web starting Oct. 11.

George Fox, proxy of the George Fox organization, inked by Desilu Productions as film operations manager for the Lucille Ball-Desi Arnaz vidfilm series "I Love Lucy," which went before the cameras Saturday (8) at General Service Studios. Matty Fox, vice on a quick tip, reported that Motion Pictures for Television, Inc. hasn't set any date yet although it plans to provide financing for vidfilms.

Joe Kirkwood, who played the title role in the Joe Palooka feature films is being considered for the same role in the vidfilm series which Bernard Lubor and Robert Maxwell will make. Monogram dropped the theatrical feature rights and Lubor and Maxwell, now making "Superman" for TV.

Harold Jovien of GAC headed east to look over the color video situation. William S. Broidy inked assistant directors Bill Beaudine, Jr., and Gene Anderson, Jr., to six-month deals to work on his "Wild Bill Hickock" video series starring Guy Madison and Andy Devine.

George Frembridge, Bettie Best and Ben Weldon won roles in "The Murderer is Anonymous," another "Front Page Detective" vidfilm at Jerry Fairbanks Productions. Bob Mann checked in as emcee of GAM productions' "Hail the Champ," succeeding Herb Allen who moved to Chicago to emcee another version of the show over part of the ABC-TV web. It's telecast here on KLAS-TV.

Chicago

Art Jacobson is anking his program manager berth at WNBQ at the end of the month to make

his home in Los Angeles. George Feinmann, currently operations chief, is slated to take over the program job. Taverna Pale is dropping its TV beauty contest which, as one of the oldest regularly sponsored local shows, has been beamed Thursday nights on WGN-TV for the past three years. hour show ends Oct. 4.

John Reilly shifts from Armour's radio-TV department to ABC-TV as an account exec. WNBQ's westernman, Clint Youle is moving a weather column for the Sun-Times. Beulah Karney's homemaker's show on WGN-TV expanded to a three weekly project. Ethel Corp. is hanging onto Tom Duggan's Sunday night sports show for another 52 weeks on WNBQ. Fran Weizer to emcee Hal Tate's quizzer "Who's Talking" which debuts Sept. 24 on WNBQ in a three-times weekly afternoon slot.

Joe E. Brown inked in as first guest on Don McNeill's returning ABC-TV spread tonight (Wed). Ben Park, producer-director of NBC-TV's "Hawkins Falls," bowing off for a short vacation. Standard Oil is moving its "Bears Quarterback Club" half-hour weekly show based on films of the Chi Bear football games to WGN-TV this year. Show rode on WBKB last season. M. P. Masser, Inc. has bought WENR-TV's final Wednesday night hour to fill with a feature film.

CBS, Pabst Pave Way For Lifting of Beer Tabu in Salt Lake City

Salt Lake City, Sept. 11.

KSL, Mormon Church-owned CBS outlet, started to carry the first of the week last Wednesday (15), when Columbia fed it, sustaining. Since church frowns on smoking and drinking, station has never carried any beer advertising, although cigaret sponsors are acceptable.

As a result, KALL and Intermountain Network (Mutual), fell heir to the Pabst-sponsored fights. Now the latest rumor, unconfirmed by KSL execs, is the station will change policy and go along with Pabst.

Background on this possible switcheroo goes back to feud between KSL and KALL over airing of the Rex Layne-Rocky Marciano scrap some months ago. KSL had an exclusive fur doing a blow by blow re-creation, and when KALL stepped into the picture with their version of it, KSL wasn't happy. There's been talk about a possible suit over the deal, but latest word is KSL will not take the matter to the courts.

Now it seems they may take action by dropping the beer tabu, and cut KALL out of the fight set-up. This would be a crack at KALL's self-plugging as the music, news and sports station.

Binghamton, N. Y.—Art Goodwin, chief announcer at WKOP, has resigned to join WAGE, Syracuse.

Inside Stuff—Television

Merlin Press, N. Y., has William I. Kaufman's second annual "Best Television Plays of the Year" (1950-51) coming out next month. Author is co-creating director of NBC-TV.

Kaufman's eight selections are: "The Rocking Horse" by Doris Hoffman; "Armstrong Circle Theatre" by R. Hays; "Philco Playhouse" by Kathryn Steffen; "The Big Story" by Shirley Jackson; "Carmen Theatre" by Budd Schulberg; "Pulitzer Prize Playhouse" by Billy Rose; "The Night They Made a Bum Out of Helen Hayes" by Billy Rose; "Borderline of Fear" by Joanna Roos and Edward Mahony; "Danger" by Gertrude Berg; "The Goldbergs."

First independent union support for the Hollywood AFL Film Council's anti-NAEB stand has come from the unaffiliated Society of Motion Picture Art Directors. Council had rallied AFL guilds and unions to battle the CIO-affiliate's "invasion" of established fields in a growing jurisdictional battle with IATSE in the television field on the Coast. SMPAD urged all talent guilds to cooperate with the Film Council program in opposition to NAEB.

Chi's WNBQ Banner Sale For Post-Midnight Show; Outlet's 120 Hrs. a Week

Chicago, Sept. 11

WNBQ Chi NBC tele station is making its first venture into post-midnight programming Oct. 1 after wrapping up its biggest time sale in its three-year history. In what NBC veep Harry Kopf describes as the "largest block of time ever sold by any NBC owned station," Alan's Industries has purchased the 12 midnight to 1:15 a.m. hour across the board, Monday through Friday.

Alan will use the strip for nightly feature films which are being purchased from Motion Pictures for TV, Inc.

Addition of the new biz boosts WNBQ air time to over 120 hours weekly. Contract, for a minimum of 13 weeks, was negotiated by WNBQ sales manager John McPartline and Tom Moran, account exec.

Alan's agency is—Dickson & Wiebe.

MACKAYE QUILTS LUX OVER SALARY, BILLING

Hollywood, Sept. 11

After eight years of directing "Lux Radio Theatre," Fred MacKay has ankled because he feels he's entitled to more coin and he wants director billing.

Cornwell Jackson, v.p. of the J. Walter Thompson Agency, agrees with MacKay that the Lux format now implies producer-host William Keighley is director, but says that's the way it's been set up for 18 years and it can't be changed now.

As for the money, Jackson says radio these days simply isn't in a position to pay more cash—not the kind MacKay wants. He says a pay hike was offered the director, but he nixed it, saying it wasn't enough. MacKay, whose resignation takes effect Sept. 30, is considering video offers.

Hoodlums Beat Up KSL Farm Head in Salt Lake

Salt Lake City, Sept. 11

Von Orme, head of KSL farm dept., was the victim last week of teenage hoodlums who ran his car off the road, and beat him up. Orme laid one of his assailants low with a below-the-belt kick, and tried to get away from the other two. Before he could start his car, they dragged him through the open window, nearly tore an ear off, and badly gashed his jaw.

Orme was hospitalized for a short while, and spent the balance of the week recovering at home. He is the second radio man in town to fall victim to the wave of hoodlumism. Keith Ashton, KALL announcer, escaped a similar crew by speeding 100 miles an hour through town.

Baltimore — Bill Dyer, whose two-hour afternoon session of sports results and disk spinning has become a local landmark, switches from WWIN, Oct. 1, to WCBM. Afternoon airing is sponsored by Arrow Beer, via Joseph Katz Agency for half the time with balance divided up by participating spotters. Show was a long time trademark at WTH under sponsorship of Camber Brewing Co.

NAEB Expands To 72 Stations

National Assn. of Educational Broadcasters web, which recently established headquarters for its tape network, has grown in the past two months from 42 to 72 outlets. This fall the NAEB hook-up is offering 10 programs, most of which are 13 weeks long.

The programs offered are: "Music for the Connoisseur," "BBC World Theatre," "The People Act," "Stories in Stuff," "U of Illinois Festival Concerts," "International Visitor," "Masterworks Story," "America and the World," "Bligh of the Bounty" and "Army Band Concerts—Freedom Sings." There are also some one- and two-time programs and other series are in preparation.

In addition to providing the recordings, NAEB also offers promotional kits to help the outlets garner audiences.

On a weekly basis, the stations are getting three and one quarter hours of music, one and one-half hours of drama, one hour of documentary, one and one-quarter hours of talk and one-half hour of children's programs.

Seymour Siegel, N. Y. City communications director and NAEB proxy, is sparking the network. James Miles, manager of WBAA, Purdue U. outlet at Lafayette, Ind., was just appointed director of the web. Richard Rider is manager of tape distribution for the setup.

Marsillo's Late Nite Show From Dempsey's N.Y. Spot

Vic Marsillo, manager of fighter Charlie Fuxari and other pugilists, moves his gab show on WVNJ, Newark, into Jack Dempsey's early N. Y. on Saturday (15). It will be heard from 11 p. m. to 1 a. m. six times weekly, skipping Mondays.

Show will concentrate on sports celebs, with some interviewees from nearby Madison Square Garden. Gabber, who's managed by Harry N. Sperber, will speak from a prize-ring setting.

Incidentally, Marsillo has been signed by Leland Hayward, producer of "Remains to Be Seen," to do the voice of a television fight announcer in the upcoming Broadway legler.

In Rye Offered to Artists

Modern Functional Residence, superbly constructed to gratify esthetic temperaments. Plate glass window walls in living room frame expansive, inspiring view of countryside and Sound. Master suite, 3 more bedrooms, 3 baths, 2 lavs. One servant and a one-day-a-week gardener can maintain it easily. 36-minute commuting. In club atmosphere on beautiful Manors Island. PRICED LOW AT \$49,500

RICHARD M. NESBITT

Realtor

247 Park Ave., New York 17
PLaza 9-7078

"Putting on my White Tie, Top Hat and Tails" for the Salute to Irving Berlin's TV Show Tonight

NBC-TV Network

Thanks to

THE WILLIAM MORRIS AGENCY

BILL CALLAHAN

Personal Manager: STANLEY RAYBURN





RAY MALONE

VARIETY

He has one of the top terping routines in the business. His material shows the type of imagination which has made him a sock staple on video and something refreshing on theatre stages. *Herein*

Billboard

Using his clever dancing as the frame, he talked, sang and did one long routine, a Jekyll and Hyde. It was quite a spectacle and earned him a big hand. *Bill Smith.*

• Just Concluded

70 SMASH WEEKS

BROADWAY OPEN HOUSE

NBC-TV

• Currently

PARAMOUNT, New York
(3rd WEEK)

• Guest Starring 2 WEEKS as of Sept. 10th—

GARRY MOORE SHOW

Daytime Series
CBS-TV

CIRCLING THE KILOCYCLES

Dallas—"Mrs. Tucker's Smiles Program" broadcast on WFAA started its 19th consecutive year on the air last Monday. Airing is sponsored by Mrs. Tucker's Foods and is heard for a quarter-hour three mornings per week and currently features Happy Jack Turner.

San Antonio—Corwin Riddell, in a quarter-hour Sunday afternoon newscast, is now being aired over 21 Texas outlets. Airing is sponsored by Morning Glory Mattress with Matching Box Springs.

Des Moines—Huss Van Dyke has been named news director of KRNT. He has been a newscaster for seven years. Before joining KRNT he was with WNAX, Sioux City and Yankton, S. D., as a newsman and sportscaster.

Omaha—The May Broadcasting Co., which operates and owns KMTV of Omaha and KMA at Shenandoah la., has named two new officers. General manager Owen Saddler was elected executive president and sales manager Howard O. Peterson was made vice president in charge of sales.

Pittsburgh—Jim Shannon, KQV announcer, has several lines in the Metro picture, "Angels in the Outfield," which was shot largely here at Forbes Field. Clarence Herisko, local author now living in New York, is writing the Edward Arnold "Story Teller" program on the ABC network. Ray Huch has returned to Temple University in Philadelphia for his senior year after his second summer announcing stint at WWSW. Mike Kotun Jr., has joined the WDTV engineering department and Ray Boehmer and Angelo Molinaro are new property men there. Joe Friedman, who filled in at the switchboard and in publicity at Channel 3 during the vacation season, has left to enroll in the Co-

lumbia U. Graduate School of Journalism. The son of Arthur Friedman, financial editor of the Post-Gazette, he got his B.A. at Allegheny College in June. Norman Bernater has resigned from the WDTV press department.

Lawrence, Mass.—William F. Mitten has joined the staff of WCCM here as news editor. He was formerly news editor of the Medford, Mass. Daily Mercury.

Albany—Edward Obrist, Jr., who joined WABY in an executive capacity last winter after serving as general manager of WPEN, Philadelphia, is now program consultant for WKKW. Charles M. Bell, who had been sales manager for WABY and who previously had been with WOKO in sales and in announcing, is a new account exec with WKKW.

Boston—Hank Greene, for past 11 years salesman at WBZ, has resigned to become manager of Hub office of Weed & Co., radio and TV station reps. He replaces Dana Baird, transferred to New York. Gene King, WCOP program director, has been appointed Boston's radio co-ordinator for United Nations. Appointment was made by Dorothy Lewis, national Radio Director for UN.

Minneapolis—WLOL this fall will not have its previous monopoly on the broadcasting of the Minneapolis Lakers professional basketball games at home and away. They'll also be aired for the first time by another Twin Cities station, WDCY, with its new sports director, Don O'Brien, assisted by Bob Casey, handling the play by play. Both WLOL and WDCY have sponsors for the show.

Salzburg Marionettes To Make U.S. Video Bow

Salzburg Marionettes, one of the most famous puppet acts in Europe, are being imported to the U. S. by indie packager Bernard L. Schubert, who plans to feature them in a series of films to be produced for TV. Marionettes will make their live video bow, however, on Ed Sullivan's "Toast of the Town" Oct. 7 via CBS-TV.

Same family has operated the Salzburg troupe almost 100 years. It's now headed by Prof. Herman Alcher, who succeeded his father in the post. Puppets are three feet high and the troupe comprises 15 people, with eight manipulating the dolls at one time. Schubert saw them at the recent Salzburg Music Festival and parted them at that time to come to the U. S. They carry their own sets, props, etc.

Austrian government, incidentally, will feté the troupe Oct. 2 in a special hoopla ceremony at the Museum of Modern Art, N. Y.



Eileen BARTON

THE BILL GOODWIN SHOW
NBC-TV

Direction: M. C. A.

Now It Can Be Told

Although he was getting \$3,000 a week for playing the title role in the TWA-sponsored "Mr. Blandings" radio show on NBC last season, Cary Grant decided it wasn't worth it after tax experts figured out that he was winding up with \$79 as his own take.

Efforts to effect a capital gains deal through a corporate setup of the "Blandings" package was disallowed by the Government, citing Grant's decision to check out.

That's what's behind TWA's recent announcement to cancel. Rather than get involved in cost replacements, the client decided to forget the whole thing.

Duquesne's Rotating 'Show Time' Returns To WDTV; Talent Set

Pittsburgh, Sept. 11.

Duquesne Brewing Co., resuming its "Show Time" twelve series on WDTV next Wednesday night (19) from 8 to 9-30, has decided to drop the idea of a fifth type of program and will stick to four, same as last season: Musicals will rotate every fourth week as a result; year ago, it was every fifth, local sponsor losing one Wednesday in five to Jimmy Durante, who won't be carried this year because of battle between NBC and DuMont outlet over just taking the Schnozzola and not the other comics in the series.

"Show Time" tees off with "Welcome Aboard," featuring Bernie Armstrong's Orch. Kyle MacDonnell returning again as permanent mistress of ceremonies and Morey Amsterdam as guest star. It'll be followed by Vladimir Bakaleinikoff's Sinfonietta, composed of first-chair men from Pittsburgh Symphony Orchestra, and Jan Peerce, soloist, and Buddy Rogers, m.c. Rogers will have that assignment regularly on the Sinfonietta and Peerce has been signed for six shots. Other brace of programs for the beer account, following in turn, are a variety half-hour m.c'd by Harold V. Cohen, drama critic and columnist for the Post-Gazette and VARIETY mugg here, and Slim Bryant's "Dude Ranch."

OLD GOLD'S 150G FOR WPIX GARDEN EVENTS

Old Gold cigarettes this week expanded its television bankrolling by pacting with the N. Y. Daily News' WPIX for half of the 117 sports events from Madison Sq. Garden, N. Y., to be carried by the station this year. Ciggie outfit is paying a reported \$150,000 for station time and rights to the events. Agency is Lennen & Mitchell.

WPIX sports schedule starts with the rodeo in October. From that point on, the station will be televising from the Garden five nights weekly—Saturday, Sunday, Tuesday, Wednesday and Thursday—through March, 1952. Included in the schedule are college and pro basketball games, amateur and pro hockey, the horse show and dog show. Jack Murphy, WPIX sports chief, will supervise the technical pickups, with Daily News' sports editor Jimmy Powers narrating all events.

WPIX this week also pacted with Stahlmeyer, Inc., to pick up the tab for the station's Thursday night "Televiews of the News" for 13 weeks. Agency is Dowd, Redfield & Johnstone. Station also sold its new "Fashion Revue," aired Saturday nights from 8:15 to 8:45, to Chateau Martin Wines. Sid Robbins agency handles the wine account.

WTTG Staff Shakeup

Washington, Sept. 11.

Series of new appointments announced by WTTG, DuMont's local outlet, indicates a general shakeup in staff personnel. Alex Sheftell, a staffer, has been put in charge of publicity and promotion. Previously, station had no full time p.a., chores being handled on a freelance basis by Rick La Falce.

Lynn Kotick is the new station traffic manager and Astrid Kiernan was appointed her assistant. Matt Warren, ex of local station WEAM, is new staff announcer at WTTG. Dick Noel, announcer at web's capital station, has been transferred to WABD-TV, DuMont's New York outlet.

Richards

Continued from page 34

which were persistently denied at the long hearings on the case. It's likely that FCC General Counsel Benedict P. Cottone, who has been pressing for a decision based on the testimony taken at the hearings, would seize on any promise of change in policies to support his position. The Radio News Club of L. A. and a group of prominent liberals have urged the Commission not to drop the case because of Richards' death.

Approval of the transfer application would probably dispose of the news-slanting charges but such action is not expected without some pronouncement from the Commission regarding the responsibilities of broadcasters in handling of news.

Action on the application would also determine Commission acceptance or rejection of a recommendation by James Cunningham, hearing examiner, to dismiss the proceedings on the ground Richards' death makes the case "moot." Cottone has taken strong issue with this recommendation and has petitioned that it be set aside as "an illegal document outside the Examiner's authority."

Cottone disputes Cunningham's contention that Richards' death removes the issues on which the hearings were held and insists that the Examiner is required, under the Administrative Procedures Act, to write a decision containing "findings of fact and conclusions" based on the testimony. It will then be up to the Commission, he says, to decide whether the licenses shall be renewed.

In previous cases, Cottone points out, the Commission has not permitted stations to be transferred before determining issues in pending proceedings.

Falcon's \$1,000,000 TV Film Production Setup

Phoenix, Sept. 11.

KPHO-TV here is expanding its facilities, to include new videotex adjunct, Falcon Film Co., which expects to tee off production late this month with the first of a series of half-hour video films labeled "Classified Section."

New outfit, which is incorporated for \$1,000,000, is headed by John C. Mullins, KPHO-AM and TV topper, with other KPHO associates also in on deal, including novelist Erskine Caldwell and Bill Burton, who will hold down producer-director assignments.

In addition to initial series of 52 pix, agenda also calls for output of 52 half-hour oaters, an additional group called "My World," and a number of 30-minute musicals.

Arizona interior and outdoor locales will be utilized in all productions, with localities getting the nod in these department.

5-Day Colorcasts For Paris Surgeons

Philadelphia, Sept. 11.

Smith, Kline & French Laboratories, of this city, has completed arrangements to stage and sponsor a five-day color telecast of surgical operations at the 14th Congress of the International Society of Surgeons, in Paris, Sept. 24-28.

Special color television equipment will be installed by the Philadelphia firm at the Boucicault Hospital, in Paris. The equipment has been used at 26 medical meetings in the U. S. and Canada the last two-and-a-half years.

Smith, Kline and French camera will be sent to Paris from Germany, where it has been on loan to the Economic Cooperation Administration for a series of demonstrations in West Berlin. Dr. Louis Hazy secretary-general of the 14th Congress, will address the color television viewers on the application of this medium in the teaching of surgery.

WDTV Daytime Expansion

Pittsburgh, Sept. 11.

Pittsburgh's lone television channel, DuMont-owned WDTV, switched to a full daytime schedule this week, signing on every morning at 9. Previously, since station went live nearly a year ago, starting around has varied between 10:30 and noon.

"Studio Control," hour-long studio program m.c'd by Bill Brant, will tee off activities from 9 to 10, having previously been on 11:30-12:30, with a 10-minute interruption for neighborhood news summary.

WDTV programming this year is undergoing a flock of changes and details haven't been entirely set yet.

FOR SALE COUNTRY HOME

If your dream is a secluded old country home with all the quiet charm, plus all modern conveniences, here it is. 40 miles from New York, 40 miles from Philadelphia, on 13 well maintained acres, one-quarter mile from the main highway. Picturesque pond, lovely old shade trees, maple, oak, walnut, weeping willows. Beautifully landscaped grounds, rose garden, and large rock garden terrace. Main house has a large beamed living room with fireplace, sunporch, beamed dining or television room with huge walk-in fireplace, ultra-modern kitchen, utility porch, wine cellar, three bedrooms, three baths, library. Separate guest house has studio living room with fireplace, bedroom, kitchen and bath. Laundry with Bendis and Ironer, another bedroom and bath with separate entrance. Three-car garage. Large, concrete swimming pool, landscaped. Greenhouse, outdoor rummage room and fireplace, trap-shooting range. Auxiliary generator, G.I. oil burners, two deep-freeze units included. Will help to finance. A real buy at \$79,999. Write for brochure, or call Lambertville, N. J. 486.

MILL ROAD REALTY CO.
LAMBERTVILLE, N. J.

Your Top TV
Sales opportunity

WDEL-TV

Channel 7

Wilmington, Del.

NBC
TV AFFILIATE

ROBERT MEEKER ASSOCIATES

560's the Rave Wave On WFIL-adelphia Sets!

Best 4/5 buy in Philly these days isn't 90 proof. It's WFIL's share of the city's radio audience—and it's 100 per cent proved!

Says Broadcast Measurement Bureau's latest survey: four-fifths of Philadelphia radio owners regularly set their dials to WFIL at 560 kilocycles.

That means when you schedule WFIL, 1,400,000 people are listening in the city alone. That means people with \$3,682,770,000 in disposable cash hear your pitch.

And if you want to spread around a bit, count the ears lent to WFIL outside the city—in all the 14-County Retail Trading Area. Here are a million more prospects... another \$3 billion in buying power.

And then there's the huge bonus area beyond... but why go on? Just remember, you're first on the dial in America's third market when you schedule WFIL.

Britain's greatest Television, Radio, Stage and Recording singer says *Hullo*

"There is perhaps no more meteoric rise to fame in this era than that acquired by 25-year-old Alan Dean. It is one of the big success stories of this age."
MUSICAL EXPRESS, London



ALAN DEAN arrives in New York on September 15 for a well-earned vacation. This break follows a hard-working year of solid stage bookings and such notable Radio and TV shows as Festival of Variety, Henry Hall's Guest Night, Music Hall, Enchanted Rhythm, Workers' Playtime, Summer Songtime, Cinema Serenade, Sing It Again, Round the Halls and Fanfare of Variety — not forgetting a successful debut on HMV records.

Afterthought: Alan Dean hit top place in the Daily Graphic, Melody Maker, and American Forces Network popularity polls.

"Alan Dean's wonderful voice, unassuming charm and sincerity, captures all audiences of all ages . . . He is every mother's son."

RICHARD AFTON,
Ace TV producer.

Europe's singer of the Year

ALAN DEAN

New York Communications:—
LEW & LESLIE GRADE, LTD., INC.
250 West 57th Street
New York

Personal Management and
Public Relations

KEN PITT
(Also Making the Trip)

London Communications:—
HAROLD DAVISON AGENCY
Suite 8, Egmont House
116, Shaftesbury Ave.
London, W.1.

Jap Treaty Parley on TV

Continued from page 27

shoulder to reveal him doodling. The real drama, of course, was in the political conflict, symbolized by the battle between Acheson and Gromyko. The heated interchange between Acheson and the Polish delegate on the one-hour speaking rule, with Acheson recognizing "yonger of Britain," was a highspot.

The simultaneous translation system proved its worth. Ability of the translators to catch the emotions of some speakers as well as their words heightened the historic effect. However, the translators were not as adept as those at the United Nations. They frequently seemed to fall behind the speakers and to miss portions of sentences.

It was unfortunate that certain key periods in the proceedings were missed, including some speeches by Dulles and Gromyko. It was largely a dollars-and-cents question. The webbs—which spent a considerable amount of coin for the pooled coverage, would have had to reimburse clients for air time and talent for their fees if their big evening shows were cancelled to carry all of the confab.

While the State Department had granted an okay for the conference telecasts to be bankrolled, no sponsor was lined up. Reason was the uncertain length and pull of the parley, which would have meant a gamble for a backer taking the show. Some outlets kept in one-minute commercials following their station breaks, which injected an occasional jarring note.

Excellent Picture Quality

Picture quality was topnotch, just a bit less sharp than local-originated shows, and there were no technical failures. However, NBC-TV's "Camel News Caravan" which had skedded a four-minute pickup from San Francisco on Friday (7), found the image at that time below par. It used, instead, a stand-by film clip, although keeping the audio from its Coast correspondent.

Excellence of the reception over the 3,000-mile span was pointed up by the New York Times using a three-column cut of President Truman on its front page Wednesday (5), as photographed on a tele tube, rather than a wire photo.

Production and camerawork



Courtesy of M-G-M
Now appearing with
DONALD O'CONNOR
in "THE MILKMAN"
(Universal International)
Management: WILLIAM MORRIS AGENCY

WJBK delivers the Goods
YOUR GOODS...
WITH SALES

PUNCH

Excerpt from agency letter—"Jack the Bellboy's program has clearly been our most effective medium here in Detroit for MUNTZ-TV, and the bulk of our advertising budget is used on his show. Recently, a time outlay of \$300 sold over 150 MUNTZ-TV sets for cash value of over \$30,000. The average phone call on the Bellboy's weekend show for MUNTZ is well over one hundred calls."

WJBK-AM-TV-DETROIT

WJBK-TV—CBS
and
DUMONT Affiliates

THE STATION WITH A MILLION FRIENDS

National Sales Headquarters: 488 Madison Avenue, New York 22

Glendale 5-2455

Represented Nationally by THE KATZ AGENCY, INC.

Too Tame for Sponsors

Favorable outcome of the San Francisco Peace Conference, resulting from the squelching of the Soviet delegates at the initial plenary session Wednesday (5), paradoxically is considered the reason why none of the television networks could find a sponsor for their pickups.

Those bankrollers who had evidenced some interest in picking up the tab reportedly changed their minds after that opening session, on the assumption that too smooth sailing the rest of the way would make the conference too uninteresting for most viewers and, therefore, not worth the price. If the Russians had been able to continue the tactics initiated by Andrei Gromyko at the starter, however, they would have come in. Webs had been asking for an average \$15,000-\$20,000 for the entire four days of pickups, with the telephone company having agreed to pay for the line charges.

nets belong to them, to use as they please to bombard the people in any way that will earn them the most dollars, the alternatives of the general public may be limited to less desirable types of action to protect itself.

Fuller thought the broadcasters would be "very unwise" if they oppose the Benton bill. Self-regulation, he said, is all right as far as it goes, "but it doesn't go very far." If the broadcasters are "really sincere" in their desire to provide "good quality" programs, he added, "they should welcome such aid as the proposed National Citizens Advisory Board will be able to extend to them. . . . If broadcasters resist any effort of the public to express itself, such as through the proposed National Citizens Advisory Board, their motives at once are suspect."

WARK TO CBS AS EATON CHAIN EXPANDS

Hagerstown, Md., Sept. 11

WARK here, with auxiliary studios in Waynesboro, Pa., becomes the newest member of the CBS family on Oct. 1. The affiliation, negotiated in New York last week by Richard Eaton, president of United Broadcasting Co., inaugurates local CBS service to an historic tri-state area of 37,000 radio families in Maryland, Pennsylvania and West Virginia. WARK is planning a big celebration for the event. The station is now an ABC affiliate.

WARK move marks the latest of a series of steps by UBC to enlarge its broadcast operations. Eaton now controls stations WNTZ in Richmond, Va.; WSID in Essex (suburb of Baltimore), Md.; WOOK in Silver Spring (Washington area), Md.; and WFAN (FM) in Washington, D. C. He has recently purchased WINX in Washington, which will give him a fulltime AM station in the Capital, and has applied to the Federal Communications Commission to change the frequency of WOOK and move the station to Rockville, Md.

Approval of these applications would give Eaton five AM stations and one FM outlet.

Birmingham-Atlanta TV Link Bows Mon. (17)

Second intercity television link to Birmingham and Atlanta goes into regular use next Monday (17) via the opening of additional equipment by American Telephone & Telegraph. New circuits will make it possible for the two stations in each of the two cities, which had been forced to share the single existing channel previously, to carry two separate network shows simultaneously.

Opening of the new link was made possible by the addition of TV equipment to the coaxial cable from Memphis south to the two cities. It is not a new cable. AT&T revealed, in addition, that Miami and New Orleans will be added to the network lineup by late 1952. Miami is to be interconnected via a cable running south from Jacksonville, Fla., while N.O. will be tied in via a new co-ax currently under construction south from Jackson, Miss.

ANA

Continued from page 25

of-home audiences and multi-set listening in homes with more than two sets.

ANA repeated the statement of the previous reports that AM listening in TV homes was 62% less than in non-TV homes between 7-11 p. m. In the absence of more recent figures, report said: "It is assumed that radio listening in TV homes continues to approach near elimination during evening hours."

This drew hot criticism from AM sources. Latter cited figures from The Pulse reporting AM listening in evening hours of about 10-16% in tele homes and called the "near elimination" charge "unwarranted."

It was noted by ANA that TV's audience comes "partly from additions to the total broadcast audience," as well as from AM's share. However, ANA said, TV sets-in-use figures are up in each of Hooper's 36 cities and in 24 of the 36 TV had more than half of the total evening broadcast audience.

ANA didn't include cost data, which was in the previous reports, "because recent cost adjustments make the same type of computation impractical." It did list cities in which NBC and CBS AM affiliates face tele competition, together with the percentage of TV penetration.

Such a listing, ANA exponents declared, is "unfair," since it ignores residual AM listening in TV homes.

BAB's Ryan said that his bureau "opposes any attempt to influence either the buyers or sellers of advertising by means of incomplete or superficial study of media problems. This new report by ANA cannot, by itself, seriously affect advertising decisions. It is significant mainly because, with its predecessor reports, it is part of the ANA's organized effort to assist its members in the general area of comparative media values that so far has been restricted entirely to the problem of radio time values."

Latter point was seen as a slap at ANA for concentrating its fire on AM, without comparing the relative values of other media. Ryan also said that the report had "several questionable assumptions."

Some radioites also raised legal questions, asking whether ANA was leaving itself open to "antitrust" charges as a "conspiracy" to force AM rates down. ANA disclaimed any intention of pressuring broadcasters on rates, stating that its studies were merely designed to help advertisers compute the value of time they buy.

Admen Set Powwows

Assn. of National Advertisers and American Assn. of Advertising Agencies are each readying confabs.

ANA holds its annual meeting in N. Y., on Sept. 24-26. As in past years, one day of the meeting will be open to agencies and media.

AAAA has scheduled four regional conventions—Eastern, Central, Michigan and Pacific. Coast group meets Oct. 18-20 at Coronado, Cal. Central parley gathers Oct. 25-26 in Chi. Eastern conference is set for Oct. 30-31 in Gotham and Michigan group huddles on Nov. 13 in Detroit.

Pontiac, Elgin-American, Packard Sign for Skelton In CBS 1-Shot Formula

CBS' new one-time sponsorship plan for the Red Skelton radio show, initial step in the web's re-patterning of its sales and program structure, already has resulted in sale of the show to Pontiac for three successive weeks in December, with Packard also latching on. Skelton show premees Oct. 3, going into the Wednesday 9 to 9:30 period, back-to-back with Bing Crosby. Similarly Elgin-American is negotiating for special holiday one-shots.

CBS is offering the show (on a time and talent basis) for \$23,500 per one-shot in a bid to embrace new clients. Just as Pontiac will utilize the three-time sponsorship to introduce its 1952 models, and Elgin-American as a Mother's Day and Christmas come-on, so, too, is the web confident that other clients with special pitches will be attracted.

Show becomes available to one-shot clients in all but 10 markets, which are reserved on a regular weekly basis for Norge.

Changing Patterns

Continued from page 27

video, they're going after the mag coin, armed with facts and figures calculated to convince a client of AM's potency and mass circulation. CBS' "buy a piece of Skelton" is predicated on the fact that you can buy a half-hour one-shot (time and program) of the comic for \$23,500—the same as a two-color spread in Life, delivering the same circulation, with the added promotional-merchandising advantages provided by the network.

Mutual's 7% hike in billings over last year further reflects that network's advantageous position in a TV era when bankrollers shooting for non-video populace have a made-to-order chain of affiliates. The changing patterns today project Mutual in the unique position of inviting clients on a "business as usual" basis because of its enviable grassroots coverage.

Salt Lake City—Verne Bruggeman, announcer at KALL for the past six, will be leaving here next month to join the staff at KULA, Honolulu.

KLIX
In Idaho's Fabulous Magic Valley
Ask HOLLINGSBERRY
ABC at Twin Falls, Idaho

TOWN HOUSE FOR SALE

Just 30' from Park Ave.
\$46,500
Garden Dining Room—Modern in every way.
Phone—PLaza 9-7457
write—See V-911, VARIETY, 154 West 40th St., New York 19, N. Y.

Island Paradise for Gentleman's Estate

3 ACRES OF WOODED ISLAND ON LARGE PRIVATE LAKE

Surrounded by forested mountains 61,000 acres of forest all around. high altitudes. All or in part . . . half-acre minimum.

ON BEAUTIFUL LAKE TAMARACK

HIGH IN THE SUSSEX HILLS, STOCKHOLM, N. J.

Here is real seclusion on an island. Build a lodge or a mansion. . . . Keep it a natural paradise of woods and shore or make a park out of it. It is all yours. . . . and your only neighbors will be far across blue water. There is good bass and pickerel fishing in the lake. . . . One bathing and sailing. . . . canoeing and boating. In winter there is good skiing, ice skating and sledding. There are trout, brook, and lake trout. Excellent schools of whitefish, perch, and bass. Excellent highways make commuting by car easy and pleasant to any place in Manhattan or North Jersey.

For appointment phone or write

C. D. AMANN

TELEPHONE: NEWFOUNDLAND 9-3251

Address—Stockholm, N. J.

TOP DISKERS FORM TRADE ASSN.

Showdown on Publishers' Efforts To Balk Traubner Audit for Writers

Showdown on publisher efforts to block audits of their books by Ed Traubner in behalf of cleffers is slated to take place at the Songwriters Protective Assn. council meeting today (Wed.). At the meeting, Lee Eastman, who was invited to attend as attorney for a group of publishers, is expected to make an attack on SPA's selection of Traubner as their auditing agent.

Eastman, who represents the F. H. Morris, Valando and Spitzer publishing firms, has previously indicated that his clients have no objection to SPA checking their books by an impartial accounting firm. The pubs, however, are beefing with the contention that Traubner is too closely associated with the music business, as an agent for writers, to be allowed to comb through their books and collect info that can be used for purposes other than audits.

Eastman is also expected to point out that Traubner is also involved in a publishing enterprise via the Hub music firm on the Coast and is therefore further disqualified from making an objective audit of other publishers' books. Buddy Morris, through Eastman, kicked off the dispute with SPA a couple of months ago by refusing to let Traubner make his check.

Traubner has been officially designated by SPA to make the audits in behalf of its writer-members. Latter, however, must request the audit and have agreed to pay Traubner on a contingency basis on the amount of back royalties collected. More than 50% of the SPA members have given the greenlight to Traubner.

Violinist Sues NCAC For 100G Damages; Didn't Use 'Best Efforts' on Career

National Concert & Artists Corp. was named defendant in a \$100,000 damage suit brought in N. Y. Supreme Court recently by John Creighton Murray, a violinist. Action dates back to Oct. 27, 1947, when NCAC became the musician's exclusive manager throughout the world, except Europe.

Under the 1947 deal, NCAC was to get 20% of Murray's gross earnings, according to the complaint, and was to use its best efforts to further his professional career. But after June, 1949, the violinist charges, NCAC did not use its "best efforts."

During that month, the suit asserts, NCAC sent a notice to its field offices stating "please remove Murray from the NCAC list immediately... he's no longer available under NCAC management and as far as we know he's not available under any other management."

By distributing such a notice, Murray contends, the 1947 agreement was violated and his professional career wrecked. Violinist also seeks \$4,250 from NCAC as monies due him for appearances on the Civic Concerts series from Nov. 8, 1948, through April, 1949.

Action was disclosed last week when Murray moved to consolidate a N. Y. Supreme Court suit brought against him by NCAC. Latter complains that the violinist owes it \$1,666 which it shelled out to promote his tours.

Rube Goldberg Song Gets Clooney Push

Cartoonist Rube Goldberg's second cleffing effort in almost 25 years, a kiddie tune titled "Willie the Whistling Giraffe," is getting a Columbia Records push via a Rosemary Clooney disk.

Goldberg's first songwriting attempt was "I'm the Guy," in the 1920s. Ben Bloom Music is publishing the new tune.

Decca's 17½c Divvy

Decca Records declared its regular quarterly dividend of 17½c per share at a board meeting last week.

Melton slice will be payable Sept. 28 to stockholders of record Sept. 17.

Major Disk Cos. Test Indie Power In Pushing 'Sin'

Ability of a small indie diskery to capitalize fully on a hit platter which it developed is being tested in the current race of the majors to cover the tune, "Sin." Tune was launched by a Philadelphia label, Victoria Records, in the blues and rhythm-market, with the Four Aces as the recording group. Number has broken through in the bar field in the last couple of weeks, with Victoria claiming sales of about 100,000.

Majors, meantime, have been climbing aboard the tune with double-quick action. RCA Victor has already shipped its Savannah Churchill version, with Columbia Records releasing a slice by the Sammy Kaye orch. Mercury also has hit the market with an Eddy Howard band cut.

Victor, meantime, has initiated action against the Victoria label for allegedly using a name that is too close to the Victor trademark. Indie diskery has replied that it merely is using the name of an historical personage. Action was brought against Victoria by RCA in Philadelphia last week.

STRAVINSKY INKED BY COL TO LONG-TERMER

Composer Igor Stravinsky has been inked to an exclusive long-term pact to conduct his own works for Columbia Records' Masterwork division. Stravinsky is currently in Venice preparing for the world premiere of his new opera, "The Rake's Progress."

Columbia also obtained first recording rights to the opera from the publishers, Boosey & Hawkes. Libretto is by W. H. Auden and Chester Kallman. Stravinsky will also record for Columbia a series of compositions never waxed before, including his oratorio, "Oedipus Rex."

Brown's Record Stand Cues Palladium Return

Hollywood, Sept. 11. Palladium Ballroom, jubilant over a record four-week stand by Les Brown, has booked the band for a return date on a one-week basis. Unusual booking for the local terperly spans the Christmas-New Year's week.

Brown racked up the best summer biz since Jimmy Dorsey's, August, 1945, stand, drawing a total of 63,492 payees. Reportedly booked at \$3,750, plus a split of the gate admissions over the \$10,000 figure weekly, Brown went heavily into percentage each week. Band collected \$5,950 on the first week alone, drawing a smashing 17,564 customers.

VALLEE TO DALLAS HOTEL

Dallas, Sept. 11. Rudy Vallee has been booked for a week's engagement at the Mural Room of the Baker Hotel here. He will open Sept. 17. Vallee will appear six nights and two matinees.

DECCA, CAP, MGM TAKE THE LEAD

First successful attempt to organize a trade association of major disk companies is shaping up, with Decca, Capitol and M-G-M Records taking the industry lead. Trio of companies have already chartered the Record Industry Assn. of America in New York State and it's expected that invitations to Columbia and RCA Victor will be extended shortly.

New trade group will concern itself with general industry matters such as Government legislation of price-freeze regulations, tariffs, licensing fees, allocations of materials and other bills affecting operation of disk manufacture. Association will operate along the lines of other industry groups, such as the Steel Institute or the Motion Picture Assn. of America.

Association's charter says it is a non-profit corporation designed "to promote the best interests of the phonograph record industry and to foster, in lawful and appropriate ways, good relations between the phonograph industry and the governmental authority, the public, artists, dealers, distributors, publishers, operators and all other persons concerned with the music business."

One of the key functions of the new outfit will be to gather data. (Continued on page 47)

BEEF ON PARTIES BY PLUGGERS FOR ARTISTS

There's a new contacting technique in vogue along Tin Pan Alley that's causing considerable sotto voce grumbling among a number of pluggers. New technique involves the throwing of dinner parties for artists and disk jockeys, with each of the pluggers asked to contribute about \$5 apiece for the eats and gifts. Promotion is usually dreamed up by one or two pluggers who sell it to the rest of the contactmen, many of whom can't gracefully refuse.

Last week three such parties were held for Dick Brown, vocalist on "Stop the Music." Eve Young, London Records thrush, and ARC disk jockey Herb Sheldon. Some pluggers are griping over the fact that such parties, with \$60 or \$70 gifts thrown in, are a form of "romancing" artists that does nobody any good, except the promoters who can take all the credit. Such mass contacting procedure, it's held furthermore, can't get results for the individual firms represented by the pluggers.

MPCE to Resume Meets With Pubs on Pensions

At a meeting of the Music Publishers Contact Employees union last week, the pension plan committee was given the okay to resume meetings with the Music Publishers Protective Assn. and indie publishers regarding the pension plan voted upon at MPCE's last general meeting in June. The plan calls for membership contribution equal to that of the publisher. Contactmen had decided to assess themselves 3% of their weekly salaries up to \$100.

Plans for another raffle to aid the MPCE relief fund was also discussed at the meeting.

Col Inks Morales

Noro Morales' Latin band has been inked by Columbia Records to an exclusive. Deal was negotiated by George Avakian, diskery's international division chief, with Morales' disks to be released both in the pop and international fields.

Morales formerly recorded for Decca.

Decca proxy Milton R. Rackmil returns to the N. Y. homeoffice from the Coast tomorrow (Thurs.).

Pubs Map Payment Pattern for TV On Use of Hit Tunes for Advertising

Steve Allen's Book

Steve Allen, TV emcee, has authored a music book which Miller Music, one of the Big Three firms, is releasing early next month. Title is "Steve Allen Fun With Music."

Book will be slanted to aspiring cleffers with suggestions on how to get songs published and warnings against the operation of the song-sharks. Cleffing contest is being tied in with the book, with Miller guaranteeing publication of the prize-winning song plus a waxing by a major diskery.

Marks' Test Suit For Disk Royalty On Pre-1909 Songs

Precedential question as to whether mechanical royalties must be paid on tunes which were published prior to the Copyright Law of 1909 may finally be decided by the courts as the outcome of the current dispute between E. H. Marks and Capitol Records. Although similar cases have occurred in the past, no court decision has been made since the publishing firms involved failed to follow through. Julian T. Abeles, attorney representing Marks, is pressing for a test case of the issue.

"Summertime" royalty payments are also being asked of Continental Records and its licensees, Remington, Old Timers, Pontiac and Gay 90s. Attorneys for Capitol and Marks are skedded to meet again next week to work out possible settlement but Abeles instituted action against Remington, Continental, et al. yesterday (Tues.) in N. Y. Federal court.

Tune, which kicked off the wrangle, is "In The Good Old Summertime," which Capitol recently waxed with the Les Paul-Mary Ford team. "Summertime," penned by George Evans and Ren Shields in 1902, was first published by Howell, Haviland & Dresner. Marks obtained the copyright from the authors' widows when the tune came up for renewal in 1929 after the initial copyright term of 28 years.

Although there has been a tacit understanding between record companies and publishing firms that the latter should receive the statutory 2c royalty on songs published prior to the Copyright Law, Capitol claims that there is no legal ruling compelling royalties on pre-1909 tunes. Marks on the other hand, states that the 1929 renewal gave the song all the rights established by the Copyright Law.

DISKERS UNWORRIED OVER COPPER STRIKE

The disk industry is in good shape on essential manufacturing materials despite the recent copper strike, which is expected to cut back allocations of that metal. Diskers have not yet felt the impact of the copper strike since the supply lines have been adequate up to now to fill normal allocations.

Even if the squeeze becomes tighter, disk execs contend that they will continue to operate without much difficulty. One major company exec said that wartime formulae on substitutions of material are still available for immediate use.

Buddy Morris to N.Y.

Buddy Morris, E. H. Morris topper, is due in from the Coast Sept. 17.

Morris expects to headquarter here for a month only.

In a move to check video's ruff use of hit tunes as advertising pegs, a group of publishers are moving to set up a definite pattern in which TV bankrollers would have to shell out nominal fees for such usage of tunes. Up to now, pubs have been following a haphazard procedure on okaying such exploitation of their material, but the belief is growing that the music industry is losing an important source of income by not getting a fee in each instance.

Leeds Music is currently taking the lead in getting the pubs to check video before the situation gets out of control. Recently, the ABC network, for its Canadian Club bankrollers, asked Duchess Music, a Leeds subunit, for permission to use the "Come On-A My House" click in a plug. Duchess, however, refused to okay the bid unless Canadian Club paid for the use of the song.

Pubs generally feel that they rate payment for such usage since the additional plugs for the tune don't mean much. Tunes involved are usually the standout hits, or the best-known standards, and it's held that the advertiser stands to gain more from identification with the song than vice versa.

In radio, publishers have been operating on a hit-or-miss basis, with advertisers frequently getting the song material for nothing. Pubs, however, feel that video's latching onto hit tunes, with its added visual impact, for advertising purposes rates payment to the people who risked coin launching the tune in the first place.

The Duchess firm had a similar experience on its "Open the Door, Richard" hit of some years ago. At that time a flock of newspaper advertisers began using it as a tag line, but Duchess collected for each use. Some pubs believe that 1% cut of ad budgets, or a \$25 fee for each \$5,000 in ad coin, is a reasonable rate for the commercial exploitation of their songs.

British Composer's Harmonica Concerto For Larry Adler Date

London, Sept. 11. Ralph Vaughan-Williams, at 79 the dean of contemporary British composers, has composed a concerto especially for harmonica which Larry Adler will debut here in November, probably with Malcolm Sargent and the London Philharmonic. This is a quick return for Adler, who is now concertizing in the Norse countries since coming here from Israel, Italy and France.

Last week in Stockholm, Adler staged an harmonica contest under auspices of the Aftonbladet, afternoon daily, with 150 entries, including five women, three of grandmother age. Incidentally, the head-watter of Riche's, top Stockholm eatery, also competed, but failed to place.

Before his London return, Adler has bookings in Goteborg, Malmo, Upsalla, Copenhagen and Helsinki, Finland. Latter date is at the Fiskartorget, the No. 1 nitery.

Patti Page Again Hits, With 'So to Sleep'

Patti Page currently a strong contender to sell the most platters in 1951, has come up with another click in "And So To Sleep," her latest cut for Mercury Records. Number has gone over the 100,000 marker during the first three weeks, with Mercury rushing production on 250,000 more.

Number was launched in Boston via Norm Prescott's disk jockey stint on WORL, the deejay pushing an advance slice of the Page disk.

AS POLLED VIA LEADING U. S. "REQUEST" DISK JOCKEYS

Weekly chart of the records on disk jockeys' programs, as "most requested" by listeners. This compilation is designed to indicate those records ruling in popularity as well as those on top. Ratings are computed on the basis of 10 points for a No. 1 mention, 9 for a No. 2 and so on down to one point. Cities and jockeys will vary week to week to present a comprehensive picture of all sections of the country regionally.

1

VARIETY WEEK ENDING SEPT. 8

Weekly chart of the records on disk jockeys' programs, as "most requested" by listeners. This compilation is designed to indicate those records rising in popularity as well as those on top. Ratings are computed on the basis of 10 points for a No. 1 mention, 9 for a No. 2 and so on down to one point. Cities and jockeys will vary week to week to present a comprehensive picture of all sectors of the country regionally.

Pct. Pos. No. wk. in loc wh. in loc	Artist	Song	Label
1	Rosemary Clooney	Come-on-a My House	Columbia
2	Tony Bennett	Because of You	Columbia
3	Lenny Paul-Mary Ford	World Is Waiting for Sunrise	Capitol
4	Dinah Shore	Sweet Violets	Victor
5	Nat "King" Cole	Too Young	Capitol
6	Tony Martin	I Got Ideas	Victor
7	Les Baxter	Because of You	Capitol
8	Mario Lanza	Loveliest Night of Year	Victor
9	Vic Damone	Longing for You	Mercury
10	Ban Cherris	Vanity	Decca
11	Boris Day	Shanghai	Columbia
12	Guy Mitchell-M. Miller	My Truly, Truly Fair	Columbia
13	Guy Mitchell-M. Miller	Belle Belle, My Liberty Bell	Columbia
14	Tony Bennett	Cold, Cold Heart	Columbia
15	Frankie Laine	Jeebel	Columbia
16	Del Wood	Down Yonder	Tennessee
17	Les Paul	Whispering	Capitol
18	Frank Sinatra-H. James	Castle Rock	Columbia
19	April Stevens-R. Rene	I'm In Love Again	Victor
20	Frank Sinatra	I'm a Fool to Want You	Columbia
21	Rosemary Clooney	Mixed Emotions	Columbia
22	Jan Peerce	Because of You	Victor
23	Vaughn Monroe	Laura Lee	Victor
24	Sarah Vaughan	Vanity	Columbia
25	Tommy Edwards	It's All in the Game	M-G-M
26	Tony Bennett	I Won't Cry Any More	Columbia
27	Patti Page	And So to Sleep Again	Mercury
28	Georgia Gibbs	While You Danced Danced	Mercury
29	Johnny Desmond	Because of You	M-G-M
30	Mario Lanza	Because	Victor
31	Jane Turley Trio	Sweet Violets	Decca
32	B. Crosby-J. Wyman	Cool, Cool, Cool Evening	Decca
33	Weavers	Kisses Sweeter Than Wine	Decca
34	Eddy Howard	I'll Hold You in My Heart	Mercury
35	Patti Page	Delour	Mercury
36	Norman Kaye	The Gypsy Didn't Tell Me	Capitol
37	Guy Lombardo	With These Hands	Decca
38	Mario Lanza	Your Tiny Hand Is Frozen	Victor
39	Johnny Ray	Whiskey and Gin	Okeh
40	Champ Butler	Down Yonder	Columbia
41	Paul Weston	Morningglow of Mountain	Columbia
42	Sammy Kaye	Longing for You	Columbia
43	Champ Butler	Them There Eyes	Columbia
44	Spike Jones	Too Young	Victor
45	Margaret Whiting	The End of a Love Affair	Capitol
46	Perry Como	There's a Big Blue Cloud	Victor
47	Bobby Wayne	Sweetheart of Yesterday	Mercury
48	Tommy Edwards	Morningglow of Mountain	M-G-M
49	Perry Como	There's No Boat Like R'boat	Victor
50	Frankie Laine	The Girl in the Hood	Columbia
51	April Stevens-R. Rene	Gimme a Little Kiss	Victor

Copyright Variety, Inc. All Rights Reserved.

Jocks, Jukes and Disks

By MIKE GROSS

Vic Damone: "Calla Calla"—It's a Long Way From Your House to My House (Mercury). "Calla" is an adaptation of an Israeli folk tune and Damone whips across the vocal in a spirited style. Although he is in top form on this one, the hora quality is too imitative of previous disk clicks to break through as a hit. Reverse is a pleasant ballad that should please the Damone devotees. **Gorge Bassman's** orch backs with zest.

Jack Haskell: "A Kiss To Build a Dream On"—Wedding Invitations (Coral). Haskell, who has developed a following via his stint on Dave Garraway's NBC-TV show, needs better material before he can become a serious entry in the male vocalist sweepstakes. Initial efforts project some of his affable charm but aren't strong enough to grab off solid jock or juke spins. He does his best, however, with "Dream On," an innocuous ballad which "Invitation" fails to come alive despite a good lyric rendition.

Wendy Way: "Stay Close To People"—My Little Girl (Music of Our Time). Wendy Way, a young vocalist from the Coast, looms as a strong factor on disks if she can sustain quality of "Close To People." It's a charming item that should break through if given proper promotion via a jockey jolt. Miss Way's piping is appealing and she handles the lyric with mood and understanding. Flip-over, an excerpt from the "Soliloquy" aria from the legit musical, "Carousel," is a novel attempt for a female singer but comes across as a bit too pretentious for any good results.

Vera Lynn: "Don't Make a Memory of Me"—My Friend The Robin (London). Vera Lynn's clear, melodic thrashing is evident on this coupling but so-so caliber of tunes will only rate moderate spins. "Memory of Me" is a slow tempoed item that gets nowhere despite good piping and an able assist from the Keynotes. The reverse has a nice lift.

Dean Martin: "Hanging Around With You"—Aw C'mon (Capitol). Although Dean Martin and his comedy foil, Jerry Lewis, rate as the biggest cork grabbers in the biz, Martin's solo disk attempts seldom get off the ground. This coupling won't do much to add to his stock as a male vocalist. "With You" gets some okay baritoneing and the reverse suffers by being overly cute. Dick Stabile's orch backs capably.

Lorry Raine: "Half-A-Love"—"C'est Vous" (Coral). Lorry Raine, who recently exited London Records, improves with each new slice. Miss Raine sells "Love" in an unpretentious manner and her warm delivery should catapult it into the hit brackets. "Vous" is a quasi-Gallic item that projects a pleasing sentimental mood.

Savannah Churchill: "Sin"—"I Don't Believe in Tomorrow" (Victor). "Sin," a rhythm and blues item, should move into the pop disk click field via this etching. Savannah Churchill handles the above average lyric with understanding and her low register voice projects proper mood. Reverse gets a typical Churchillian workover.

Norman Kaye: "The Stranger"—The Gypsy Didn't Tell Me Your Name (Capitol). Norman Kaye of the Mary Kaye Trio, projects strongly on his initial solo attempt. His voice has all the qualities necessary for a top singing personality and with a more careful selection of tunes, he should be able to break through with a best-selling side. This first coupling, however, does nothing more than display his potential. "Stranger" is only moderate fare that gets lost in its own narrative. "Your Name" is a melodic item that should get some jock spins.

Patti Page: "And So To Sleep Again"—One Sweet Letter (Mercury). "Sleep," a melodic ballad that's getting a wide diskery spread, doesn't get enough of the usual inspirational Patti Page treatment to shoot it ahead of the competition. It's still a good side, however, and should be able to ride along on Miss Page's past performances. For a change of pace the Mercury reverse is given a best zesty delivery.

Peter Lind Hayes: "In A Brewery In Drury Lane"—Krausmeyer's Band (Decca). The warmth and charm which comedian Peter Lind Hayes displays in his nitery and TV work are not evident in this coupling of novelty tunes. "Drury Lane" has an occasional cute lyric but for the most part it's an unfunny item. Flip has an okay German band beat but here again Hayes seems to belt across the

lyric in an unstylized and unconcerned manner.

Camarata Orch: "Little Jumping Jack"—The Grasshopper (Decca). "Jumping Jack" of German origin titled "Der Kluge Humpelman," gets a humorous workover by Camarata's crew. Tune has a neat melodic line and a cute lift. Camarata takes advantage of every passage with top instrumentation accenting the comic values of the melody. It should get plenty of jock spins. Reverse displays more of Camarata's lush orchestral technique.

Patrice Munsel: "Look Me Over Once"—Bela Bimba (Victor). Patrice Munsel's excellent workover of "Look Me Over," adapted from "The Laughing Song" from Johann Strauss' operetta "Die Fledermaus," has a good chance of breaking through as a pop hit. Miss Munsel's jaunty interpretation of the clever Howard Dietz lyric is tops. "Bela Bimba" is a rousing item in which Miss Munsel gets an okay assist from an orch and chorus under Norman Leyden's direction.

Platter Pointers

Peggy Lee has a sock side in "Birmingham Jail" (Capitol). **Lina Romay** and **Guy Lombardo** deliver a neat interpretation of "Chiu-Chiu" (Decca). **Kay Armen's** "The Tinkle Song" is a cute entry for Federal. **Ralph Marterie** does a nice workover of the oldie "I Only Have Eyes for You" (Mercury). **Woolf Phillips** orch has an excellent version of Duke Ellington's "Sophisticated Lady" (Coral). **Bob Crosby** fails to impress on "99 Out of a Hundred" (Capitol). The **Andrews Sisters** lack their usual exuberance on the oldie "Daddy" (Decca). **Doris Day** has a solid blues item in "Got Him Off My Hands" (Columbia). **Mantovani** has an okay orch piece in "Under the Roofs of Paris" (London).

Standout westerns, folk, blues, rhythm, religious, polka, etc. **Chris Powell, "Talkin'"** (Okeh). **The Nightingales, "There's a Vacant Room In Heaven"** (Decca). **Tex Ritter, "Tennessie Blues"** (Capitol). **Bill Neff, "A Long Road to Travel"** (Mercury). **The Jubilaires, "Living a Lie"** (Capitol). **Maurice King, "11:31 P. M."** (Okeh). **Jack Day, "Lonesome Truck Drivers Blues"** (Mercury). **Bill Keeny, "I See God"** (Decca).

Ross to Wemar's Coast Office

Allan Ross has been named contactman for Wemar Music Coast office. Ross was formerly associated with Chappell on the Coast.

Best British Sheet Sellers

(Week ending Sept. 1)

London, Sept. 4

Too Young Sun
My Resistance Is Low Morris
My Truly Truly Fair Dash
With These Hands Kassner
Too Late Now New World
I Apologize Victoria
Ivory Rag Macmelodies
Chr'at'ph'r Col'm'b's Connelly
Be My Love F.D.A.H.
Loveliest Night F.D.A.H.
Tulips and Heather Fields
Unless F.D.A.H.

Second 12

Jezebel Connelly
Sweet Violets Morris
Beggar In Love Cinephonie
Our Very Own Wood
Mockin Bird Hill Southern
Oh Top of Old Smoky Leeds
God Bless Yeh Carolyn
Shotgun Boogie Connelly
You Are My Destiny Swan
Little White Duck Southern
September Song Sterling
Kentucky Waltz Southern

PLUGGER EMPLOYMENT FEELING BIZ UPSWING

Indications that the slump in publishing house activity was over was evident last week in the rash of contactmen hirings by publishers around the country. Within the past week six pluggers were hired in New York, three in Chicago and nine on the Coast.

Expecting a bullish fall season for contactmen, Music Publishers Contact Employees union accepted four new pluggers for membership last week. Two will work out of Chicago, one in the midwest and one in New York.

'Undecided,' Leeds' 1st Tune, Gets Disk Revival

The first tune published by Lou Levy when he opened his Leeds Music firm some 12 years ago is now getting a revival on disks.

Tune, "Undecided," was written by jazz trumpeter Charlie Shavers and Sid Robin, and has been newly cut for Coral Records by the Ames Bros. and the Les Brown orch. It's the first teamup between the Ames Bros. combo and the Brown crew since the latter joined Coral several months ago.

Rene, Grean Huddle

Henri Rene, RCA Victor's Coast recording chief, arrived in New York last weekend for semi-annual policy confabs with Charles Grean, pop artists and repertory head. Rene will return to Hollywood next week.

Puerto Rico, Virgin Islands Use Native Bands, Singers But Look to U.S. Talent

By ARNOLD SHAW

(V. P. Duchez Music Corp.)
St. Thomas, Sept. 11

Swank new million-dollar hotels in the Virgin Islands and Puerto Rico now only six hours flying time from New York are establishing a new southern anchor for the American nitery circuit.

Both the trim Caribe-Hilton Hotel on San Juan, P. R., and the sprawling Virgin Isle Hotel at St. Thomas currently feature native bands and vocalists. But as the trickle of tourists to the new American Mediterranean attains flood proportions, demand for top American talent is taking priority. At ready The Caribbean in St. Thomas, which does heavy all year nitery biz (with weekend covers and nitely minimums), has made plans to book talent through a New York agency.

Music-wise, P. R. and the Virgins present sharp contrasting pictures. Puerto Rico's native fare is Afro-Cuban, with Mexico and Cuba setting the pace, while the Virgins offer Calypso from Trinidad and voodoo from Haiti as their native dishes. But the Virgins are keyed to the music scene in the States, whereas Puerto Rico is dominated by Latin-American tunes and artists. Strong possibility is that heavy American tourist trade will make Puerto Rico more American song-wise, while the Virgins may cultivate Calypso and voodoo as traveler come-ons.

Currently, emphasis in both islands is on native talent. Air-conditioned, Caribe-Hilton features Cesar Concepcion, idol of the Caribbean, in its Club Caribe, and the other San Juan hotels likewise offer Latin-American cuisine and bands. Incidentally, Jack's in San Juan, one of most popular niteries, was named after the hit American rhumba, "Jack, Jack, Jack." In St. Thomas, the Caribbean offers the Alwyn Richards orch, a small, exciting native combo, which plays Prado and Shearing equally well, and features the island's best Calypso singer. Nitely dancing-under-the-stars at the Virgin Isle—built on a mountain top and commanding a panorama of St. Thomas' bays—and weekend dancing at the new Flamboyant Hotel (at sea level), both rely on so-so native bands.

Switch U. S. Pops

Switch is that Virgins are right behind New York in currency of American pop songs, with St. Thomas' only radio station, WSTA, taking its musicles from the in-

dies in the States and presenting a full menu of hit parade tunes and current record releases. Incidentally, WSTA's talent and hard-working announcer, Ron de Luzo, goes onto "Duffy's Tavern" this fall, with the popular native character he created, Mango Jones.

In contrast, the Puerto Rican music picture is one in which tunes and artists are 90% Latin-American and only 20% American, with the island generally lagging behind on current pop songs. Explanation is probably to be found in Spanish descent and lineage of its inhabitants, although virtually all Puerto Ricans understand or speak English.

Both in the Virgins and Puerto Rico, the mambo is the current craze, and Perez Prado is the hottest artist. Of American talent, after Bing Crosby and the Andrews Sisters, who are still solid staples, most popular vocalist is Billy Eckstine—and there is no lag on his latest record releases. "I Apologize" was getting a heavy play in all the jukeboxes, which in Puerto Rico are as plentiful as the papaya and keep going 24 hours a day. In the Virgins right behind Eckstine in the demand for his recordings, is Frankie Laine, with "Jezebel" currently enjoying a great vogue and all the Laine standards pulling a heavy play.

Virgin Islands' quickie six-week divorce procedure, rivaling Reno's popular setup, has brought an ever-increasing flow of Americans for "The cure." Still comparatively unknown to travelers and businessmen is St. Thomas' status as a free port, no Federal taxes and duty free, which makes the island a paradise for purchases of perfume, tobacco, Danish silver and especially, liquor. Five-bottle quota on short stays makes travelers slip-happy when they can grab Canadian Club and Seagram's at \$2 a bottle and lay hold of French cognac (Cuvaisonier) and Dutch liqueurs (Bols, Fockling, Huilstad), many of them unavailable in States, at roughly a third of the New York purchase price.

KRUPA, JACQUET ADDED TO GRANZ'S 'JAZZ' TOUR

Kicking off the 11th annual tour of "Jazz at the Philharmonic" this Saturday (15) at Carnegie Hall, N. Y., promoter Norman Granz has added Gene Krupa and Illinois Jacquet to his troupe. Unit will cover 53 key cities in the U. S. and Canada.

Included in the JATP lineup this year are Ella Fitzgerald, Flip Phillips, Lester Young, Roy Eldridge, Bill Harris, Ray Brown, Hank Jones and Oscar Peterson.

Howard Turns Over Band To Singer Norman Lee

Chicago, Sept. 11
Eddy Howard, who recently departed his orch for an extended rest, has turned over his cadre of sidemen to band's singer Norman Lee. Orch's setup will be generally the same in an effort to keep the unit's status quo should Howard decide to return.

Lee, who has fronted the band on other occasions, will use his own tag. Band's first date is at the Oh Henry Ballroom here Sept. 19 for an indefinite period.

Col. Holding Sales Meet In N.Y. for District Mgrs.

Columbia Records is holding a New York conclave of district managers this week to implement the company's fall-winter sales campaign. Sales execs from 11 territories will attend.

Paul Wexler, newly promoted vicepres over sales, will preside over the sessions.

Nat'l Symp'h's 21st Yr.

Washington, Sept. 11.
Celebrating its 21st anniversary, the National Symphony tees off its new season of 29 concerts on Oct. 24.

Initial guest will be cellist Gregor Piatigorsky, at the opener.

VARIETY 10 Best Sellers on Coin-Machines Week of Sept. 8

1. COME ON-A MY HOUSE (10) (Duchess)
2. BECAUSE OF YOU (6) (Broadcast)
3. SWEET VIOLETS (8) (Morris)
4. I GET IDEAS (5) (Hill-R)
5. TOO YOUNG (21) (Jefferson)
6. MY TRULY, TRULY FAIR (11) (Santly-J)
7. BELLE, BELLE, MY LIBERTY BELL (3) (Oxford)
8. JEZEHEL (21) (BMD)
9. LOVELIEST NIGHT OF THE YEAR (11) (Robbins)
10. MR. AND MISSISSIPPI (12) (Shapiro-B)

Second Group

- SHANGHAI (3) (Advanced)
MORNINGSIDE OF THE MOUNTAIN (Remick)
LONGING FOR YOU (Ludlow)
DETOUR (Hill-R)
JOSEPHINE (Feist)
THESE THINGS I OFFER YOU (Valande)
ROSE, ROSE I LOVE YOU (8) (Chappell)
BECAUSE OF RAIN (Maypole)
I'M WAITING JUST FOR YOU (Jay-Cee)
I'M IN LOVE AGAIN (4) (Harms)
GOOD MORNING MR. ECHO (Forrest)
ON TOP OF OLD SMOKY (14) (Folk-W)
HOW HIGH THE MOON (14) (Chappell)
WORLD IS WAITING FOR THE SUNRISE (Crawford)
UNLESS (2) (Gourse)
- Rosemary Clooney Columbia
Tony Bennett Columbia
Les Baxter Capitol
Dinah Shore Victor
Tony Martin Victor
Nat "King" Cole Capitol
Richard Hayles Mercury
Guy Mitchell-Mitch Miller Col
Vic Damone Mercury
Guy Mitchell-Mitch Miller Col
Frankie Laine Columbia
Mario Lanza Victor
Patti Page Mercury
Dennis Day Victor
- Doris Day Columbia
Billy Williams Quartet MGM
Tommy Edwards MGM
Paul Weston Columbia
Vic Damone Mercury
Patti Page Mercury
Les Paul-Mary Ford Capitol
Sarah Vaughan Columbia
Patti Page Mercury
Frankie Laine Columbia
Nat "King" Cole Capitol
Lucky Millinder King
April Stevens-Henri Rene Victor
Jane Turry Trio Decca
Weavers Decca
Vaughn Monroe Victor
Les Paul-Mary Ford Capitol
Les Paul-Mary Ford Capitol
Eddie Fisher Victor
Guy Mitchell-Mitch Miller Col.

Figures in parentheses indicate number of weeks song has been in the Top 10

A NEW SINGING STAR



Shooting to the TOP!

TOMMY EDWARDS

LATEST RELEASE

IT'S ALL IN THE GAME

ALL OVER AGAIN

MGM 11035, 78 RPM - K-47495, 45 RPM

Other MGM Hits

THE MORNINGSIDE OF THE MOUNTAIN
F'R INSTANCE

A BEGGAR IN LOVE
I'LL NEVER KNOW WHY

GYPSY HEART
OPÉRETTE 10921

M-G-M RECORDS



Personal Management:

DANIEL HOLLYWOOD
38 West 53rd Street, New York

Direction:

GENERAL ARTISTS CORPORATION

DAVE KAPP'S MUSICAL FINDINGS IN EUROPE

By DAVID KAPP

Sorrento, Sept. 3.
Trip has been exciting and have extended our stay so that we sail for home on the Ile de France Sept. 25.

The music business in Europe remains much the same. Tried to figure out why "My Resistance Is Low" was No. 1 song in England, although nothing happened at home. Don't know if it is indicative of anything, but the Gordon Jenkins-Hoagy Carmichael record made the song in England and couldn't make it in America. When we left England the record has passed 100,000 and was No. 1 sheet music seller. It's a great record and a great song and should also have been No. 1 at home.

The music in Paris remains the same—and that is good. The French writers are writing in a different style, and I hope they continue. Their mistake would be to write for the American market. One big song today is "Domino" (a fast waltz), and it could be a big song at home.

I went into a music shop and found what I call a "personal juke-box." These are machines on which you can hear your choice for 12 francs (about 3¢). You drop the coin in, and the record starts. Through rubber tubes, with an ear piece, you hear the selected song, and while you listen you look at a copy of the music, which stands in a glass frame on top of the phonograph. Lined up they look like a penny arcade.

They are still playing "Dead Leaves," which was big a year ago—another great song that may have to wait as many years as "La Vie En Rose" to become the big hit it deserves to be in the States. Everyone who hears it at home remarks on the beauty of the melody, but no one seems to buy it. It's called "Autumn Leaves" in the U. S.—with a fine lyric by Johnny Mercer.

For the rest, as you know, the dance bands play American and Latin-American songs. The French writers will have a great effect on American writers, because they are writing what I call "real songs"—good solid ones, and they have to keep writing them because the income from each is exceedingly small.

Italy now has a hit song, called "Anema E Core." The girl in the music shop said it was new—it has been out for six months. Heard it first at Alfredo's restaurant, in Rome, played by a violin, mandolin and guitar combination. It is played and sung everywhere, and Victor has it on a Red Seal by Gigli. It will probably come to America.

Went to a big outdoor cafe called Casino della Rose—in Rome—and the femore announces the acts in both Italian and French—lots of French music played around here. At the Casino Lucienne Boyer does her whole act in French, but a few nights later the Delta Rhythm Boys opened and did their act in English. The response, when they did "St. Louis Blues" and "Begin the Beguine," was tremendous.

At a club here in Sorrento last night we heard a great little dance band—led by a fiddle player—and the people really danced. They played music by sets, a tango set, then a waltz set, all French, songs like "River Seine" and "Pigalle," a fast waltz set, and the floor was filled. Then a rumba set, a samba set, etc. No American songs.

One of the most interesting observations on the trip—we are driving—is that many of the small towns are still playing "The Informer."

Here they are showing the French film "La Ronde." It's the talk of London now and a great picture.

Florence, Venice, Switzerland, back to Paris for a week before we sail.

Abbe Lane's Minks Scram

Chicago, Sept. 11.

Abbe Lane, singer with the Xavier Cugat orch, reported to police last week that two fur coats valued at \$4,600 disappeared from her hotel room at the Edgewater Beach Hotel.

Cugat orch concluded a month's stand on the Beachwalk and opened immediately at the Oriental Theatre. Singer said so \$4,500 silver mink cape and a black mink stole were overlooked in the alleged caper.

Inside Orchestras—Music

A group of university musicologists, directed by Prof. Marshall Stearns of Hunter College, N. Y., recently completed a 10-day seminar on jazz at the Music Inn, Lenox, Mass., devoted to defining jazz and laying plans for future studies. Definition of jazz, as finally arrived at by the experts, was on the longhair side and read as follows: "Jazz is an improvisational American music, utilizing European instrumentation and fusing elements of European, Euro-African melody and African rhythm."

The seminar was conducted with live illustrations by a group of jazz instrumentalists and hoofers. The next roundtable on the same subject is planned for August of next year.

Second Far Eastern tune to hit the U. S. in recent months as a result of the GI's in Korea has cropped up in "Truly Lulu," written by a Japanese composer, Nobuyuki Takeoka, more than 10 years ago. Number, which has been cut by the Buddy Morrow orch for RCA Victor, was titled "China Nights" in the original Japanese version and used to promote colonization of China by Japanese laborers. Tune recently came to the U. S. via Mrs. F. J. Brunka, who wrote an English lyric. Tune has been picked up from Mrs. Brunka by Clare Music for publication. First Oriental tune to break through recently was "Rose, Rose I Love You."

Ability of a record company to latch on to a hit potential in the shortest possible time was demonstrated last week by M-G-M Records. When the major diskeries got wind of the Philadelphia "click of 'Sin," a rhythm and blues item, on the indie Victoria label, they revised pressing schedules to get on the gravy train. M-G-M nabbed the Billy Williams Quintet as they arrived in New York from Chicago Wednesday (5) and pressed the tune that evening. The platter was on sale in New York the next day. Tune was also rushed through by RCA Victor with a Savannah Churchill etching and by Mercury with Eddy Howard.

Another attempt to put a pop lyric to the famous tenor aria from the opera, "Pearl Fishers," which was one of Enrico Caruso's best-selling disks for Victor, has turned up in "My Greatest Love." Buddy Kaye, who clicked with public domain classical tunes in such tunes as "Full Moon and Empty Arms" and "Till the End of Time," wrote the new lyric. Several previous attempts to come up with a hit lyric flopped. "Love," published by Solly Loff's Revere Music, has been waxed by Giselle MacKenzie for Capitol Records.

Novel attempt to use members of recording trios as solo disk artists is currently being conducted by Capitol Records. The diskery teed off the experiment with the release of "The Stranger" and "The Gypsy Didn't Tell Me Your Name," by Norman Kaye, of the Mary Kaye trio. Capitol is currently dickering with the other two members, Frank Rosa and Mary Kaye, for similar solo stints. Despite the solo chores, the trio will continue to record together.

With the opening of the academic season, RCA Victor is teeing off an extensive promotion on its new Hugo Winterhalter disk of "Red Leaves On the Campus Green." An alma mater-type song, side is being tied into colleges which use green in their color markings, such as Dartmouth. Tune is also being pushed via 100 stations in the so-called "collegiate circuit" of school-owned outlets.

B'WAY EATERY LATEST TO ADOPT DIXIELAND

Reflecting a new upbeat in customer response to Dixieland music, Lou Terasi's restaurant in the Broadway area is the latest eatery to install regular weekly sessions of two-beat music. Following pattern of several Greenwich Village spots, Terasi's is featuring Monday night jazz bouts with such two-beat sidemen as Roy Eldridge, Pee-wee Erwin, Ernie Caceres, Carl Kress, Ed Safranski and Sol Yaged.

Dixieland has been pulling strong recently at Jimmy Ryan's on 32d St., which has been doing better business than most of the adjoining and competing strip joints. The knockdown beat has also settled into a profitable coin groove at the Central Plaza and Stuyvesant Casino on the New York east side, where the weekly jazz sessions have been playing to near-capacity even during the summer.

Decca Expands Blues

Expanding its blues and rhythm artists roster, Decca has inked four vocalists in that field recently, including Waymon Brown, Clay Broddy, Willie Brown, and Charlie Harding, plus a vocal group, the Golden Gospel Singers. Paul Cohen, head of Decca's b&r operation, made the deals.

DIANE

SPOTLIGHT
YOUR TALENT
TUNE OR
PRODUCT
BY A
TOPFLIGHT
PUBLICITY
EXPERT!

Publicity is an essential. There has yet to be written a song so good it didn't need to be sold; a picture produced so great it didn't need advertising. From Caruso to Marie Lanca, Chas. K. Harris to Berlin, exploitation has played a part.

Publicity isn't cheap. It costs money to produce. It's like advertising. You can buy a line, an inch or a page, but you can't expect page results from an inch that requires double lens glasses to find. Would Coca-Cola have become a national institution without advertising and public relations—would it remain such if it stopped.

Publicity can't sell a flat-topped singer or a flat-chested bathing beauty. It can't sell a pedestrian record or a listless lyric.

But the better your product, the greater your talent, the more reason to publicize it to the hilt. It's expensive — (so are steaks) — but it does a job.

TIM GAYLE
451 Wrightwood
Chicago 14, Ill.

Publicity - Personal Management - Song and Record Exploitation
Disk Jockey Promotion - Advertising



now
**Freddy
Martin**
and his ORCHESTRA

"PIP!"

...with this BACK to BACK-

**DOWN
WONDER**

**TAKE
HER TO
JAMAICA**

20-4267
47-4267



RCA VICTOR Records

NOMINATED BY THE DISC JOCKEYS

SELECTED BY THE OPERATORS

LISTED BY THE DEALERS

NOW Exclusively on

CORAL!

LORRY RAINIE



This great new Coral recording star is a gal who is destined to go far. Her very first platter was applauded by Billboard, Variety, Cash Box, and Walter Winchell to name only a few, ... and her success continues! Lorry is a favorite of disc jockeys all over the country and her terrific renditions of "Half-A-Love" and "C'est Vous" for Coral are sure to send her to the top to stay.

C'EST VOUS
 (It's You)
 and
HALF-A-LOVE

Coral 60569 (78 RPM) and 9-60569 (45 RPM)

CORAL

RECORDS

IN CANADA: Rogers Music Radio Corp. Ltd., Toronto—Montreal—Winnipeg

RETAIL SHEET BEST SELLERS

VARIETY

Survey of retail sheet music sales, based on reports obtained from leading stores in 12 cities and showing comparative sales rating for this and last week.

National Rating		Week Ending Sept. 8		New York, MDS												TOTAL POINTS
This Last wk.	wk.	Title and Publisher	New York	Chicago	Los Angeles	Boston	Philadelphia	Detroit	Seattle	Cleveland	Rochester	Kansas City	St. Louis	Minneapolis		
1	1	"Because of You" (Broadcast)	1	1	2	1	1	1	1	1	1	1	1	1	115	
2	2	"Loveliest Night Year" (Robbins)	2	5	1	2	3	3	3	3	2	2	3	10	81	
3	4	"Too Young" (Jefferson)	3	3	4	2	3	5	1	9	3	5	2	79		
4	3	"Sweet Violets" (Morris)	4	4	5	4	2	6	7	4	4	6	4	72		
5	5	"I Get Ideas" (Hill-R)	5	9	3	7	4	5	6	6	1	1	1	51		
6	6	"Come-on-A My House" (Duchess)	6	8	6	6	7	8	8	3	5	3	3	37		
7	7	"Shanghai" (Advanced)	7	2	10	4	6	8	10	4	4	4	4	34		
8A	9	"Longing for You" (Ludlow)	8	3	7	7	7	7	4	7	10	24	24	24		
8B	10	"Cold, Cold Heart" (Acuff-R)	9	7	10	10	2	8	10	9	9	17	17	17		
9	12	"Morningside of M'tain" (Remick)	10	3	7	9	10	9	10	9	9	13	13	13		
10	11	"These Things I Offer You" (Val)	11	10	8	10	9	9	9	9	9	2	2	15		
11		"Vanity" (Jefferson)	12	13	11	11	11	11	11	11	11	11	11	11		
12	13	"Detour" (Hill-R)	13	10	10	10	10	10	10	10	10	10	10	10		
13		"Hello Young Lovers" (Wmson)	14													
14		"Mr. and Mississippi" (Shapiro-B)		6												

S&S' Golden Records Expands Kidisk Line With 10-Inch Series

In line with the steady sales up-beat in the kidisk market, Golden Records, a subsid of Simon & Schuster, is expanding its line this week to include 10-inch disks. Heretofore limiting itself to six-inch waxings only, which racked up close to 25,000,000 sales since its inception two years ago, the kidiskery execs claim that there's been a growing demand for more disks for kiddie consumption.

Golden will tee off its 10-inch line with seven releases using the works of such writers and composers as Alec Wilder, Rube Goldberg, Cliff Friend, Margaret Wise Brown and Sylvia Fine (Mrs. Danny Kaye). "Rudolph, the Red-Nosed Reindeer," is also scheduled in the first group. Although the six-inch platters were distributed through such varied outlets as super-markets, bookstores and newsstands, it's undecided yet if the larger platter will be given the same treatment. According to Bob Bernstein, general sales manager, the new releases will be marketed at first through regular record channels and some attempts will be made to push them in wider-ranged outlets.

Mitch Miller, artist and repertory head for Columbia Records, will remain as Golden's musical director with Col's consent. Arthur Shinkin is production head.

Chi Civic Opera House On Strong Jazz Kick

Chicago, Sept. 11.

Chicago's jazz cultists will be treated to a prodigious helping of jazz concerts at the Civic Opera House, starting November 10. Opera House manager Herb Carlin announced he has set a package of four concerts, kicking off with Stan Kenton on Nov. 10 and 11, Billy Eckstine and George Shearing on Nov. 13, and Duke Ellington, Sara Vaughan, Peg Leg Bates, King Cole, Stump & Stumpie, and Timmie Rogers on Nov. 18.

Entire series, which falls within one week, will be sold either on a package or single basis. Carlin is asking \$3 top for the first two concerts and \$3.50 for Ellington and Cole. Sales pitch will be geared toward the juves, most of whom find it prohibitive to attend any of Chi's covey of jazz niterys.

Horowitz's European Trek

Vladimir Horowitz sailed last week for Europe for a month of concerts. Pianist will play with orchestra in London Oct. 8, and make four other recital appearances in England.

He'll give two recitals in Paris and one in Brussels before heading back to N. Y. Nov. 7.

Philly's Last Outpost of Once-Strong Pub Biz Folds as Big 3 Shutters

Kaye Heading Out Sept. 19 On Eastern 1-Niter Tour

Sammy Kaye, who wound up a 10-week engagement at the Hotel Astor Roof, N. Y., Saturday (8) heads out on a string of one-niters beginning in Syracuse Sept. 16.

Kaye will continue tour through the east and midwest despite regular Saturday CBS-TV show. The handler will arrange dates so that he can get back to New York for the video commitment.

MERC RENEWS HILL IN ONE-YEAR PACT

Chicago, Sept. 11.

Tiny Hill, Mercury Records top cornball seller, was reinked to a one-year recording pact by the diskery last week. One of Mercury's top artists, Hill is keeping his contract obligations short in event he decides to ankle the music biz. In addition to his recording sessions, Hill is currently on an extended one-night tour and is also keeping tabs on his highly profitable cattle ranch in Colorado.

Hill is slated to cut more sides for Merc next week New disks will precede him on his upcoming road tour in Arkansas, Texas, Oklahoma and Louisiana.

M-G-M Inks Marchese For Pops, Longhair

Victor Marchese, Coast tenor, was parted by M-G-M Records last week.

No definite repertoire plans for the singer have been announced yet, but the diskery is considering recording Marchese for their pop department as well as for its newly-instituted "Popular Classics" line.

Philadelphia's last outpost of a once-flourishing music publishing business folded last week when the Big Three shuttered its Philly office and dropped Jack Kopf, its rep in that city. For the last couple of years the Big Three has been the sole major pub to retain offices in Philadelphia. Decision to close the office was made shortly after the death of the pub's vet contactman, Jack Harris.

Current pullout from Philly by the publishing industry is in striking contrast to the era of the 1920's, and earlier, when that city rivaled New York as a music center. Most of the major pubs had three and more pluggers working out of their Philly offices when it was an important stopover point for vaude acts and legit musicals en route to New York.

Several decades ago Philly was also important because of the extensive contact work in Atlantic City. Harry Link, now professional manager for E. B. Marks Music, was among the industry vets who broke in in the Philly and A.C. area. With the decline of remotes and vaude as tune-makers, Philly went into decline, foreshadowing the current fade of Chicago as a publishing center for the same reasons.

DREAMY MELODY

RENE-APRIL STEVENS.....Victor
 L. CLINTON-PAULETTE SIS.....Bdwy
 HARRY JAMES.....Columbia
 OWEN BRADLEY.....Coral
 TAMARA HAYES.....Decca
 JERRY GRAY.....Decca
 JACK PINA.....MGM
 DINNING SIS.....Capitol
CROMWELL MUSIC, INC.
 646 Fifth Ave., New York, N. Y.

LAY SOMETHIN' ON THE BAR "BESIDES YOUR ELBOW"

Recorded by
Ole Svenson and His Smorgasbord Band—S&G No. 3038
 Bernie Jones Currently with "Spike Jones and the City Slickers"

CHUCK WRIGHT—Tower No. 1504
VIER PUBLICATIONS — B.M.I.
 RCA Bldg., 1558 Vine Street Hollywood 28, Calif.

RETAIL DISK BEST SELLERS

VARIETY

Survey of retail disk best sellers, based on reports obtained from leading stores in 12 cities and showing comparative sales rating for this and last week.

Week Ending
Sept. 8

National Rating			Week Ending Sept. 8													New York —C	Chicago —(H)	Los Angeles	Boston —(De)	Indianapolis	San Antonio	Seattle —(Sh)	Philadelphia	Minneapolis	St. Louis —(L)	Kansas City	Omaha —A	POINTS		
This Last wk. wk.			Artist, Label, Title																											
1	2		TONY BENNETT (Columbia) "Because of You"—39362														2	1	2		1	1	1	1	1	2	1	9		
2	3		TONY MARTIN (Victor) "I Get Ideas"—20-4141A														7	2	3	3	7	4		4	2	10	6	2	71	
3	1		ROSEMARY CLOONEY (Columbia) "Come-on-A My House"—39467														1	10	1	5	2	2	3		8	5		3	70	
4	5		MARIO LANZA (Victor) "Loveliest Night of Year"—10-3300														9	5	4	10	6	7				3	4	8	43	
5A	4		NAT "KING" COLE (Capitol) "Too Young"—1449														10		2		4	3		2		7		10	39	
5B	7		TONY BENNETT (Columbia) "Cold, Cold Heart"—39449														3	3		1		5	9					6	39	
6	6		DINAH SHORE (Victor) "Sweet Violets"—20-4174A														3	9		8	5	6	4	6				4	38	
7	8		LES PAUL-MARY FORD (Capitol) "World Waiting Sunrise"—11-1748														6	7		4	10	10	7	8	3		7		33	
8	12		FRANKIE LAINE (Columbia) "Jezebel"—39367																				9	5	7		8	5	9	23
9	11		DORIS DAY (Columbia) "Shanghai"—39423														5		6		9		2							22
10			PATTI PAGE (Mercury) "Detour"—5682														4	4								9			16	
11			BILLY WILLIAMS (M-G-M) "Shanghai"—10998															6								6		7	14	
12	13		R. CROSBY-J. WYMAN (Decca) "Cool, Cool, Cool Evening"—27678																5	7		8							13	
13			PATTI PAGE (Mercury) "Mr. and Mississippi"—5643																					5		6			11	
14A	14		DEL WOOD (Tennessee) "Down Yonder"—775																			1							10	
14B			KAY STARR (Capitol) "Come-on-A My House"—1710																								1		10	
15A	15		LES BAXTER (Capitol) "Because of You"—1760																10		3								9	
15B	16		LES PAUL (Capitol) "Whispering"—1592																							2			9	
16	13		WEAVERS (Decca) "Kisses Sweeter Than Wine"—27670																				10		5				7	
17			MARIO LANZA (Victor) "Because"—10-3207A																								4			

Disk Best Sellers by Companies (Based on Points Earned)

Label	No. of Records	Points	Label	No. of Records	Points
Columbia	5	221	Decca	2	20
Victor	4	159	M-G-M	1	14
Capitol	5	140	Tennessee	1	10
Mercury	2	27			

FIVE TOP ALBUMS

1	2	3	4	5
SHOWBOAT Hollywood Cast M-G-M M-G-M84 K 84 E 559	GREAT CARUSO Mario Lanza Victor DM-1506 LM-1127 WDM-1506	KING AND I Broadway Cast Decca DL-9008 9-260 DA-676	GUYS AND DOLLS Broadway Cast Decca DA-825 9-203 DLP-8036	VOICE OF KIDABAY Ymo Sumos Capitol CD-244 CC244

Bud Brees a Deejay

Philadelphia, Sept. 11. Bud Brees, former vocalist with the Art Mooney orch, has been set for a disk jockey airer on WPEN, Philadelphia.

Brees teed off his deejay stint this week in an across-the-board show which features him singing along with the disks.

AN ALL TIME FAVORITE FEATURE

In the 20th Century-Fox Release

"A MILLIONAIRE FOR CHRISTY"

I DON'T STAND
A GHOST OF A CHANCE
WITH YOU

WIDELY RECORDED

MILLS MUSIC INC

LISTEN TO

DUSTY WALKER with The Harmony Bells

Recording of

A LITTLE BIT OLD FASHIONED

VIER PUBLICATIONS - B.M.I.

RCA Bldg., 1558 Vine Street

Hollywood 28, Calif.

'House' Stirs Col to Do Harpsichord Album

Click of the harpsichord as a jazz background for Rosemary Clooney's "Come On-A My House," Columbia Records hit, has cued the diskery to issue an album by Stan Freeman on the ancient keyboard instrument. Freeman did the background on the Clooney disk, and the set has been titled "Come On-A Stan's House."

Initial use of the harpsichord on pop disks, incidentally, was done by Hugo Winterhalter in his "Across the Wide Missouri" slice for RCA Victor.

Faith Records chartered to manufacture records and machines with offices in New York. Capital stock is \$20,000, \$10 par value. John N. Griggs, Jr., N. Y., was filing attorney.

Trade Assn.

Continued from page 41

concerning the disk industry. Recently, for example, there were reports that a Congressional committee was considering upping the duty on imported tapes, basing its assessment on the value of what was on the tapes rather than the physical value. There was no central agency to check details of the report for united action by the industry. The major diskers, however, did submit a joint brief on the Office of Price Stabilization price-freeze regulations affecting disks.

Setup of the new association will include a fulltime staff with an exec director piloting the industry studies and action. Directors of the outfit include Milton R. Rackmil, Decca proxy; Frank Walker, M-G-M proxy; Glenn Wallfisch, Capitol proxy; Leonard W. Schneider, Decca exec vice proxy; and attorneys Henry Cohen, Morris Sherr and Mortimer Edelstein. Incorporation papers were filed by Cohen & Bingham, N. Y. attorneys for Decca.

Orlando Barrear, former assistant conductor of the Houston Symphony Orchestra, has been named conductor of the El Paso Symphony for the 1951-52 season. He succeeds H. Arthur Brown, who resigned to assume directorship of the Tulsa Philharmonic Orchestra.

DECCA data

A DECCA ORIGINAL CAST ALBUM

Featuring Members of the New York Production

ARTHUR LESSER

Presents



BERT LAHR

DOLORES GRAY



In
THE NEW SMASH HIT
MUSICAL REVUE

Two on the Aisle

Music by JULE STYNE • Lyrics & Sketches by BETTY COMDEN and ADOLPH GREEN

with ELLIOTT REID

and COLETTE MARCHAND

Musical Numbers by TED CAPPY

Settings & Lighting by HOWARD BAY • Costumes by JOAN PERSONETTE

Orchestrations by PHILIP LANG. Dance Music Arranged by GENEVIEVE PITOT. Vocal Arrangements & Orchestra Directed by HERBERT GREENE.

ENTIRE PRODUCTION DIRECTED BY ABE BURROWS

Selections include: OVERTURE • SHOW TRAIN • HOLD ME—HOLD ME—HOLD ME (Hold Me Tight) • HERE SHE COMES NOW • VAUDEVILLE AIN'T DEAD • THERE NEVER WAS A BABY LIKE MY BABY • CATCH OUR ACT AT THE MET (Finale, Act 1) • GIVE A LITTLE—GET A LITTLE • EVERLASTING • IF YOU HADN'T BUT YOU DID • THE CLOWN • HOW WILL HE KNOW • FINALE

Decca Album DA-984—Six 10-inch 78 RPM Records—Price \$3.95

Decca Album Y-275—Six 45-RPM Unbreakable Records—Price \$3.95

DL9040—15-inch Long Play Microgroove Unbreakable Record—Price \$4.95

DECCA RECORDS

America's Fastest

Selling Records!

Flanagan, Hill, James, Morgan Bands Hit Sock B.O. Pace in Midwest Spots

Chicago, Sept. 11. In contrast to general downgrade in one-nighter business, at least four top echelon bands are currently demonstrating they're aloof to the rise and fall of commerce in the midwest dance factories.

Batting average of Ralph Flanagan currently stands as the most impressive. Orchester has completed 18 dates out of his 48-date road trip and has dented percentage 17 times. Tour, which was launched in Pittsburgh, will carry Flanagan as far west as Sioux Falls, S.D., with the choicest spots in the territory still to be played. At the completion of his present trip, Flanagan will take off again with the Mills Brothers late in November for sixteen more dates. Flanagan is currently traveling with a \$1,250 tag.

Flanagan, a top-namer from the beginning, has had the benefit of shrewd promotion. Hence, his record is perhaps less striking than the rise of Tiny Hill, currently racking up top grosses on a string of 150 one-nighters. A lesser piece of property no more than a year ago, Hill's cornball band has broken through in both terpalaces and disk stores.

On his current trip, Hill has played ballrooms in Dubuque, Ia. and Galena, Ill. four times each.

He has had two sessions at Arnold Park, Ia., and moves into the spot's winter quarters again next month. On his current trip, he has registered strongly enough at Tom Archer's Iowa palaces to warrant five repeats at each of the promoter's five spots.

Hill, whose price tag is \$500 to \$700 less than Flanagan's, has stopped only briefly during his string, pausing for week-long location stands. Orchester will take off again on another tour in November, taking him through Oklahoma, Arkansas, Louisiana and Texas. He'll pause in Chi for a record session with Mercury, then hit the southwest with his disks preceding him.

In April, Harry James kicked off on a series of 50 one-nighters in the midwest, tilting percentage on all but six dates. Music Corp. of America is currently reading another tour for James consisting of approximately 43 dates. James' price-tag is \$1,500 per date and up. He'll reportedly get better than \$2,000 for some spots on his new string.

Russ Morgan, who threw his booking over to McConkey Artists Corp. for one-nighters, completed 28 dates in the \$1,000 bracket, carving off the melon on 15 of his stop-offs. Morgan, who books himself on location, has given MAC the green-light to arrange a safari next summer.

Band Review

TOMMY REED ORCH (12)

With Pat Shealy

Hotel Muehlebach, Kansas City

Newcomer to town and the area is the Tommy Reed orch. Four-week stand in the Terrace Grill of the Muehlebach is the first for the crew here, although outfit has recently been playing leading ballrooms and hotels in the midwest.

Reed is an alumnus of the Dick Jurgens and Freddy Martin orchs., and his musical output leads toward the stylings popularized by those maestros. Tonalities generally are in the full and sweet stylings, rounded out melodically by the five reeds, an unusually strong sax section for a band of this size.

Instrumentation is completed with trio of trumpets, trombone, drums, piano and string bass, with Reeds own tenor sax keying the reeds. In addition to his active instrument work, leader works hard on the stand, drawing the maximum from crew of sidemen, mostly on the younger side. His own personality adds a good deal to the proceedings, and cues the verve shown by the outfit throughout.

In the vocal department, sweeter songs are handled by Pat Shealy, recent addition to the band. She handles pops in acceptable style. Ballads are left to Dick Platt and his pleasant baritone. Reed himself takes a vocal turn on rhythm and novelty tunes, and Vince Filano works out on novelty and comedy numbers, giving the crew a versatile vocal setup.

Band is very much in the up-to-date pattern, appealing to the customers with its sweet stylings and variety of tunes and tempos in its rather sizeable portfolio.

Quia.

On the Upbeat

New York

World Broadcasting System, transcribed program service, inked the *Three Suns* to a new two-year pact for a minimum of 60 sides. "Too Young" is being published in England by Sun Music, a subsid of Francis Day & Hunter.

Singer Johnny Parker signed management deal with Henry Gine and Jack Orns. Cuban pianist Jose Melis and trio returned to Hotel Park Sheraton's Mermaid Room, N. Y. this week.

Red Caps, vocal-instrumental combo, open at Blue Mirror Washington, Oct. 4 for four weeks.

Stim Gaillard opened at the Club Nomad, Atlantic City yesterday (Tues.). Abbey Albert orch currently at the Stork Club, N. Y. for an indefinite engagement.

L. Wolfe Gilbert due in town from the Coast, Sept. 18. Vocalist Earl Williams into the Ebony Lounge, Cleveland, Sept. 17.

Dave Bernstein into Sam Fox Music as contortman. Sol Yaged's Fancy Five jazz combo being held over during September at the Central Plaza, N. Y., Friday night jazz sessions.

Chicago

Leo Reisman orch opens Mayfair Room for the fall, Sept. 21, indef. Hotel will return to single act policy on medium budget.

Xavier Cugat orch goes into Riverside Theatre, Milwaukee, Oct. 21. Billy Bishop plays air bases.

Rapid City, S. D., Oct. 2 for five days. Jack Fina plays Ballinese Room, Galveston, Nov. 2 for one month.

Griff Williams inked into Baker Hotel, Dallas, Nov. 2 for one month, following at Ballinese Room, Nov. 30 for two weeks.

April Stevens chirps at Oriental Theatre, Chi., Oct. 1. Billy Bishop set for Muehlebach Hotel, Kansas City, Oct. 24 for one month.

Lois Polzin ankled her post as assistant at MCA. Norman Lee orch set for Oh Henry, Chi., Sept. 19, indef. Art Hodges held over indef. at Helsing, Chi.

Eddie South Trio into Air-liner, Chi., Sept. 12 for 10 weeks. Chuck Foster plays Steak House, Jackson, Miss., Nov. 20 for five weeks.

Jane Turzy cut a session last week for Decca. Singer Danny O'Neill teed off last week on tele show over WBKB.

Kansas City

Stan Kenton orch in for a one-nighter at the Pla-Mor Ballroom, Sept. 8. Joe Vera orch taking it easy for a spell after 19 straight months at El Casbah of the Belle-rive Hotel. Vera crew goes to the 400 Club, Wichita, for two weeks beginning Sept. 18, later moves to the Santa Rita Hotel, Tucson.

Liberae set for the Monteleone Hotel, New Orleans, and a two-

Songs With Largest Radio Audience

Week of August 31-September 6

The top 30 songs of the week (more in case of ties), based on the copyrighted Audience Coverage Index & Audience Trend Index—A National Survey of Popular Music Heard Over Network Broadcasts. Published by the Office of Research, Inc., Dr. John G. Peatman, Director. Alphabetically listed.

Be Mine Tonight	Peer
Because of Rain	Maypole
Because of You— "I Was An American Spy"	Broadcast
Belle Belle My Liberty Belle	Santly-J
Bonne Nuit—"Here Comes the Groom"	Burke-VII
Come On-A My House	Duchess
Dark Is the Night—"Rich, Young and Pretty"	Feist
Dimples and Cherry Cheeks	Leeds
End Of a Love Affair	Duchess
Everything I Have Is Yours	Miller
Go Go Go Go	Famous
Hello Young Lovers—"The King and I"	Williamson
Hold Me Hold Me Hold Me—"Two On the Aisle"	Morris
I Get Ideas	H & R
I Wish You the Best	Life
I'm in Love Again	Crawford
In the Cool Of the Evening—"Here Comes Groom"	Burke-VII
It's All In the Game	Witmark
Jezabel	Broadcast
Loveliest Night of the Year—"The Great Caruso"	Robbins
Mad About Love	Life
Mary Rose	Shapiro-B
Maybe It's Because I Love You Too Much	Berlin
Morningside Of the Mountain	Remick
My Truly Truly Fair	Santly-J
On The Motor Boat	Life
Shanghai	Advanced
Too Young	Jefferson
Whoo-ee Loo-ee-siana	Popular
Wonder Why—"Rich, Young & Pretty"	Robbins
You'll Know—"His Kind of Woman"	Chappell

Second Group

A Ghost of a Chance	Mills
Deep Night	Advanced
Got Her Off My Hands	Remick
How Like Eggs in Morning—"Rich, Young Pretty"	Feist
How High The Moon	Chappell
I Love the Sunshine Of Your Smile	Johnstone-M
I Want To Be Near You	H & R
I'll Hold You in My Heart	Adams-V&A
Lonesome and Sorry	Mills
Longing For You	Ludlow
Make Believe Land	BVC
Mariner's Song	Erwin-H
Mister and Mississippi	Shapiro-B
Mixed Emotions	Roger
Mockin' Bird Hill	Southern
Out O' Breath	Valando
Pretty Eyed Baby	Pickwick
Sweet Violets	Morris
Wang Wang Blues	Miller
We Kiss in a Shadow—"King and I"	Williamson
While You Danced Danced Danced	Spitzer
Wondrous Word Of the Lord	Piccadilly

† Filmusical. * Legit musical.

R H Tele-Log

Week of August '50-September 3

(Numerically Listed)

		Pts.
1. Because of You	BMI	120
2. Come On-A My House	Duchess	80
3. Hello, Young Lovers	Williamson	55
4. Shanghai	Advanced	55
5. Getting To Know You	Williamson	40
6. Loveliest Night of Year	Robbins	40
7. My Truly Truly Fair	Santly	40
8. I Get Ideas	Hill & Range	35
9. Belle, My Liberty Bell	Oxford	30
10. Castle Rock	Wemar	30

week stand beginning Sept. 26

Tito Guizar returns to El Casbah Sept. 21, his second time here within the year. Ellen White doing a singing in the Tropics of the Hotel Phillips. Ralph Flanagan orch due in at the Pla-Mor Ballroom for a one-nighter Sept. 15. Oscar Day Trio replacing Louis Clna Trio at Puteh's 210 in the Country Club Plaza.

Pittsburgh

Larry Faith orch into Vogue Terrace after three-month run at Melody Mill Ballroom, Chicago. Chapel Inn renewed Dave Gifford's Trio for six months more. Guy Lombardo plays one-nighter Thursday (11) at Ches-a-Rena and Woody Herman at Pall-sades in McKeesport. Dom Trismarkie's Trio back into the Hotel Roosevelt's Sylvan Room after summer layoff. William Penn Tavern has booked Clyde McCoy for Sept. 28-29; Shep Fields, Oct. 5-6 and Ralph Flanagan, Nov. 10. Charles French on drums again with Luke Riley's house band at Casino. Accordionist Al Di-Lernia wound up five-week stand at Bedford Springs Hotel. Joey Leonard band stays on at Pat McBride's under a new contract. Luis Morales combo, renewed for another indefinite stretch at Carnival Lounge.

Justice J. Allen Crockett of Utah State Supreme Court, named president of the Utah Symphony. He succeeds Mrs. John Wallace, who resigned.

San Antone Spot Books

Beneke, James, Morgan

San Antonio, Sept. 11.

Club Sevenoaks, local nite spot, has booked three named bands to appear at the spot within the next six weeks.

Tex Beneke orch will play a one nighter on Sept. 25, with Harry James band booked for Oct. 20 and Russ Morgan set for Oct. 30.

London



"The finest sound on record"

PROGRAM
THE LAMPLIGHTERS
SERENADE
THE BALLAD HIT

Paul Francis Webster



"BEST SET" ▲ **I WANT TO BE NEAR YOU** (Hill & Range)—Billboard hands a "PICK" to Johnny Desmond (MGM 11027) for a "really rousing, spirited 6/8 novelty...delivered with gusto by Johnny." Cash Box calls it a "BEST SET" and regards the Desmond disc as "one of his best recent sides." Percy Faith's version (Col. 39528) "should also be watched," says Billboard.

ALL STAR DISC ▲ **BLACK STRAP MOLASSES** (Bradshaw)—A star-studded disc featuring Danny Kaye, Jimmy Durante, Jane Wyman, Groucho Marx and Sonny Burke (Dec. 27748) is in for special attention. Watch the reviews. The Tommy Dorsey (Dec. 27709) disc earns a strong Cash Box approval.

"PICK" ▲ **I'M WAITING JUST FOR YOU** (Lois)—"Truly brilliant," is Billboard's appraisal of Rosemary Clooney's (Col. 39535) newest. As a "PICK" of the week the comment is: "Roosie is truly brilliant in her reading of WAITING, a fast stepping r. & b. entity."

ANOTHER "PICK" ▲ **BING BONG BING** (Forrest)—Jane Turzy (Dec. 27701) rates a Billboard "PICK" for the way she sells "an infectious new bounce ballad." Neil Hefti and Frances Wayne (Coral 60567) also present a fine interpretation.

SLEEPER ▲ **SIN** (Algonquin)—Heavy demand in plays and sales launched this "sleeper" in a big way. Al Roberts and the Four Aces (Victoria 101) introduce the ditty. Other labels are rushing to cover the tune. Looks big.

SOCK ITEM ▲ **CALLA CALLA** (Peer)—Vic Damone (Mer. 5698) gives "a sock performance," says Billboard as it rates this "spirited" number "PICK" of the week.

WILL SCORE ▲ **LITTLE BOY** (Savoy)—Revised lyrics to an earlier tune moves this ditty into scoring position. Newcomer, Little Sylvia (Savoy 816) does a polished job in appealing style. Tommy Tucker's (MGM) version will follow soon.

BROADCAST MUSIC, INC.

142 WEST 47TH STREET, NEW YORK 19

See Your Dealer
for more information

Sonja Henie Lining Up New Icer To Bow in Frisco's Cow Palace

Sonja Henie is set to produce her own ice show. She's currently lining up a crew on the Coast to open at the Cow Palace, San Francisco, Nov. 1. Miss Henie already has asked the American Guild of Variety Artists for a minimum basic agreement and is seeking to line up further dates.

New icer will carry its own equipment. The star owns two portable tanks that can be set up in various arenas and thus will be in a position to play many towns that haven't seen a major blades display for some time. Big difficulty, though, with an operation of this type is the fact that to play a week's stand in any town she'll have to rent the auditorium for a minimum of 12 days. It requires three days to install the freezing surface and two days for overall dismantling.

Just how her schedule will conflict with other major ice shows cannot be determined until she lines up all her dates. It's conceded that it's difficult to snag sufficient time in arenas that already have ice shows carded. Most spots have been booked for the entire season. Open time in key areas is scarce. Another factor is the possible stance of arena managers who may be fearful of ruining the boxoffice status of ice packages that have played their spots for many years.

Miss Henie, it's been learned, attempted to get a date at the Wembley Stadium, London, but it's unlikely that she'll be able to play that this year. Other suitable European spots may turn up later in the season.

Miss Henie is on her own this year following a split with Arthur Wirtz, who produced her shows for the past 16 years.

Adler's 30G Hatchback

Agent Harry Adler has turned concessionaire. He's taken over the cloakroom at Leon & Eddie's, N. Y., at a reported \$30,000. L&E manager John Gruber will supervise the concession for him.

Leon & Eddie's Tourer

Leon & Eddie's, N. Y., will package a cafe unit for the road. It will open at the Thunderbird Hotel, Las Vegas, Nov. 8, and will work other Nevada spots before heading eastward. Harry Adler is agenting the package.

Unit will include Alan King, Crosby Sisters, the Talbots, Myrna Bell and a Kathryn Duffy line. Other acts still to be set.

MacArthur Too Tough As Cleve. Competition; Spike's B.O. Fades Away

Cleveland, Sept. 11. Spike Jones and his Musical Appreciation gang had some trouble getting their two- and three-day schedules ironed out at the RKO Palace, due to customer confusion about performance time and also because of strong competition offered by General Douglas MacArthur last Thursday (6) on their opening.

Street parade by MacArthur symphoned a crowd estimated at 250,000 away from film houses, virtually killing attendance at Spike's initial show "Mark of Renegade" (Col) was given an extra showing, three in all, between stage performances as a special accommodation for latecomers.

Originally Jones and crew were slated to kick off their revue at 4 and 8:30, but there were so many complaints from femme afternoon shoppers about the late matinee that showtime schedule was shifted to 2:41 and 10 p.m.

When Palace puts on telecast Robinson-Turpin fight tomorrow (Wed.) at 10 p.m. for \$2.40 per ducat, Jones will move up his own vaude shows to 2:31 and 6:50 p.m. Although opening slowly, he clocked weekend sellouts.

Habibi, N. Y., to Spring With Israeli Layout

Habibi Cafe, N. Y., sole showspot of Israeli talent in these parts, will preem for the season next Tuesday (18) with Mina Bern, an Israeli singing import, and Zamira Gon, interpreter of Hebrew dances. Other acts will comprise Irving Grossman and Dinah Goldberg, of the Yiddish stage.

Gleb Yellin, who conducted at the now defunct Diamond Horseshoe, N. Y., will handle the music here.

Jamaica, L. I., Sets 10-Act 2-a-Day

The Jamaica Theatre, Jamaica, L. I., will embark on a two-a-day policy Sept. 20. Al Rickard, booking the house, has lined up Berk & Hollis, Minda Lang, Roy Douglas, Jerry Grosso, Ross Wyse Jr., Nora Tommes, Sharkey the Seal, and Don Cummings for the preem show. Two more acts are still to be booked.

Although playing only two vaude shows daily operation will span the regulation length. Theatre will open with a picture, go into the acts, repeat the film and then into another screen feature for the supper show only, to avoid two successive showings of the same picture. It's planned to have an 85c top.

During the past season the house has been a regular vaude buyer. In the summer it was a subway circuit light outlet.

Friars Honor Benny At Dinner on Nov. 9

Jack Benny will be honored at a dinner tossed by the Friars Club of which he is a longtime member at the Hotel Waldorf-Astoria, N. Y., Nov. 9. The occasion will be his 20th year in radio.

Milton Berle, Abbot of the club and Jesse Block are heading arrangements for the dinner whose proceeds will go to several charities.

AGVA-AFM Jurisdiction Feud In New Outbreak Over Hollywood Bowl Show

Toledo Arena Books

Toledo, Sept. 11. Sports Arena here already has booked several attractions for the coming season, reports Andy Mulligan, manager. They include "Holiday on Ice," Nov. 1, "Skating Vanities," February, and a circus in January.

No contracts have been signed for name bands, though several are being considered. Guy Lombardo did top bill at the Arena last year, followed by Horace Heidt.

Las Vegas 'Variety' Mugg In Scrib Slugfest With His Publisher on Sinatra

Las Vegas, Sept. 11. An unusual sidelight in Las Vegas literary and newspaper circles developed this week when Morning Sun columnist Bill Willard, who's also the local VARIETY mugg, and Hank Greenspun, Sun's publisher, started a columnar tiff on the merits of Frank Sinatra, current at the Desert Inn.

In a guest column, Greenspun slammed the singer from the viewpoint of one stuck with a \$33 tab. In the current offerings of Sinatra, he found little to resemble the performer of the rather distant past, who had to make good every time he went on the floor, and the present Sinatra, who's getting \$15,000 for this date.

Willard defended Sinatra on the ground that styles change with the times, and besides, publisher Greenspun hasn't offered anything constructive in his writings, he said.

Willard is currently in the Flamingo floorshow as narrator in several sequences.

Hollywood, Sept. 11. AGVA's flaring war with Theatre Authority over jurisdiction of benefits reached out in a new direction when the vaude union frowned upon a planned AFM Hollywood Bowl benefit. Windjammers have scheduled a shindig for Saturday (15) at the Bowl with all proceeds earmarked for the "Save Hollywood Bowl Fund."

AFM has lined up such talent as Benny Goodman, Les Brown, Johnny Green and Andre Previn and had made a pitch for Bob Hope to emcee and Gordon MacRae to marquee. AGVA, which asked Theatre Authority some weeks back and warned its members not to appear at any benefits unless definitely cleared by the vaude union itself, notified AFM that it considered the matter a jurisdictional problem, pointing out that even non-AGVA members come within the vaude union's jurisdiction when they essay stunts which fall into the vaude category.

AGVA suggested what it has previously considered a concession to permit the show to go on—that AFM deposit in escrow a sum amounting to 3% of the expected gross from the affair, coin to remain in the bank until all jurisdictional problems in connection with the benefit are solved.

Vaude union's flat warning to its members not to appear in any Theatre Authority or other benefit without express permission already has cancelled one benefit in this area. Bob Hope survived his annual affair for the benefit of the Cerebral Palsy Association rather than get involved in the hassle.

Hickey Exits Arena Mgrs.

John Hickey has resigned as booker of special attractions of the Arena Managers Assn. because of ill health. He will rest for a while and make plans later this year.

Before joining AMA Hickey booked several film cowboys on personal appearance tours.

★ FRANK FONTAINE ★

—POP'S starring at the

ROXY, New York

Oct. 4 — STARRING at
COCOANUT GROVE
Hollywood



Pictures

Radio and T.V.

"NANCY GOES TO RIO"—M.G.M.
"STELLA"—20th Century-Fox
"CALL ME MISTER"—20th Century-Fox
"MARRIAGE BROKER"—20th Century-Fox

JACK BENNY SHOW—Radio and T.V.
ED SULLIVAN SHOW—T.V.

Thanks ED SULLIVAN for All of This!

Picture Representative: MARK NEWMAN
Management: G. A. C.

Inside Stuff--Vaudeville

In arbitration of a salary tangle with bookers Beckman & Pransky, comic Red Buttons last week settled, as a compromise, for \$250 his row arising out of a date recently at the Concord Hotel, Klamath Lake, N. Y. An earlier story gave the compromise figure as \$200. Buttons' usual salary for a resort hotel date is \$350 and over, depending on the hotel.

Johnnie Pransky, of the B-P booking office, which handles the Concord, put in a rush call for Buttons recently when it was thought that Joe E. Lewis would not be available for his booking at the Concord. Buttons was playing another hotel some miles away, and he was asked to double if Lewis didn't show. When he arrived, Lewis was on stage. He introduced Buttons, and the latter did his act, but B-P disputed Buttons' salary request of \$350 in view of the circumstances. The arbitration followed.

A. C. (Ace) Gorman, new president of the Society of American Magicians, faces one trick that is likely to baffle him. As president of the New Hampshire Taxpayers' Federation, he is expected to pull tax reductions out of the hat. Before turning to magic, Gorman was a vaude and film actor. He appeared in the original film version of "Birth of a Nation," played with Evelyn Nesbitt in "Judge Not" and the heavy in "Down to the Sea in Ships."

Nancy's London Hit

London, Sept. 11.

Nancy Andrews opened at the ritzy Embassy Club Sept. 5 to packed room. She did eight numbers, including three encores, and scored one of the biggest hits at this spot in some time. Brought over here by Jack Hytton, she is booked for four weeks, with the Barnett Bros. and Abe Aronson, who control the Embassy, already anxious to extend her contract.

Miss Andrews has a bright future here for musicals, and will most likely be starred in one of the shows Hytton will be importing from America shortly.

Hadacol Beats Ky. Tax Rap Via Free-for-All

Louisville, Sept. 11.

The Hadacol Goodwill Caravan, Sen. Dudley J. LeBlanc's medicine show, played a one-night stand at Parkway Field, home lot of the Louisville Colonels, American Assn. baseball team, last week (3), to a turnout estimated at 12,000. Headlining was Bob Hope with support consisting of 14 acts, including Dick Haymes, Carmen Miranda, Candy Candido, Jack Dempsey, Minnie Pearl, Hank Williams, Sharkey and His Kings of Dileland, Dorothy Durben Adorables, and "the tallest man in the world."

First announcement in local press stipulated two boxtops were required admission. Later ads stressed that one boxtop was sufficient. Night of the show, a half-hearted effort at collecting boxtops was made, but the bars were soon down, and gates were practically thrown open to one and all.

While the boxtop deal was exempt from Federal amusement tax, state tax authorities announced through the local press that the usual Kentucky admission tax would apply, based on a \$1.25 admission. Making the whole deal a free show proposition cancelled out the tax angle, and everybody was admitted boxtop or not.

State Revenue Dept. agents were stationed at the gates prepared to count the house for tax purposes when the management at the last minute decided to allow everyone in. The ruling was that free shows are not taxed. State said if boxtops had been collected it would have been entitled to 11 cents on each.

While Hope was the headline name, bulk of applause went to Hank Williams, whose guitar strumming and hillbilly vocals registered for top returns with localities.

Divena's Texas Display

Chicago, Sept. 11.

Divena goes into the Texas State Fair midway at Dallas Oct. 6 for 16 days and will head her own massed-produced act.

Johnny Dugan, Music Corp. of America booker, is negotiating for European and South American dates to follow for the femme exhibition.

'Hectic 30s' Leads Set For Chi Blackhawk Run

Chicago, Sept. 11.

After more than 18 months of his "Boarin' 20s" playing to top business at the Blackhawk here, Don Roth, bistro owner, is bringing in the "Hectic 30s," starting Sept. 26. Mervyn Nelson again directs and writes the book, Ezra Stone is on production coordination, and original tunes are being done by Eva Franklin.

Cast has been picked from legit shows, with leads already chosen. Arlene Frank, from the St. Louis Municipal Opera, is the femme singer and Larry Lawrence, of "Two On the Aisle," male soloist. Gloria Evans, of "Land An Ear," has the comedienne role, and pairs with Pat Hammerly, late of "Call Me Madam." Sammy Sparks, a Max Leibman alumnus, also does comedy chores. Jack Friend, understudy in "Where's Charley?" and Martin Kraft & Co., late of "Three to Make Ready," complete the roster.

"Boarin' 20s" has a tour of hotels and theatres in the making, sez Roth.

Hope, Maxwell Low Draw At Michigan State Fair

Detroit, Sept. 11.

Attendance at Michigan State Fair name shows in the Coliseum and rodeo shows in the grandstand is falling far behind the 1950 pace, according to general manager James Friel.

Marilyn Maxwell drew only \$13,700 in four days at the Coliseum. In eight days of a nine-day stand, "Wild Bill" Elliott and his rodeo took in \$35,900, compared to \$36,000 for the rodeo in nine days last year.

Friel also reported that revised figures showed Bob Hope grossed only \$9,900 in two days at the Coliseum. Friel had stated last week the take was \$13,800. He explained that the difference was caused by refunds for Hope's first show, which was cancelled because of labor difficulties.

Coast TA Cuts Up A Melon of \$16,500

Hollywood, Sept. 11.

Theatre Authority, Inc., made a semi-annual distribution of \$16,500 to various actors' charities, bringing up to \$267,587.50 the total distributed by the organization's West Coast executive committee since 1934. TA is a non-profit group operated by the major actors' unions to supervise benefit performances.

The funds will be apportioned among the Screen Actors Guild, American Guild of Variety Artists (which ankle TA several weeks ago), Actors Equity Assn., American Federation of Radio Artists and American Guild of Musical Artists.

Chase Hotel, St. Louis, Goes Back to Names

Chase Hotel, St. Louis, will return to name shows this season. Spot will open with the Xavier Cugat orch. Sept. 27, and follow with Margaret Whiting and John Sebastian, Oct. 18. April Stevens and George Gobel, Nov. 2. Sophie Tucker, Nov. 22, and Harvey Stone and Merry Macs, Dec. 3.

Chase eliminated shows last season after a dispute with the International Alliance of Theatrical Stage Employees. Tiff was settled this season.

Saranac Lake

By Happy Benway

Saranac Lake, N. Y., Sept. 11. Joseph (United Artists) Phillips drew an ace clinic that gives him an all-clear to go back to work. He beat the rap in three years and will vacation in the downtown colony balance of season.

Louise (RKO) Harris, who was graduated here class of '49, in from N. Y. for vacation and annual checkup, drawing all-clear.

Harry (Slipfoot) Clifton, who beat the rap here in 1943, is now a columnist on the Lyons, N. Y., Republican.

City officials and civic and fraternal organizations showered William Chapman White with kudos for his recent article about Saranac Lake in the Saturday Evening Post.

Write to those who are ill.

HOLTZ PREPS VAUDE LAYOUT FOR COAST

Hollywood, Sept. 11.

Revue-type vaude layout, similar to Ken Murray's "Blackouts" which ran here for seven years, is being mapped by Lou Holtz. He's currently scouting available theatres with an eye toward a fall opening for the show.

Holtz would top-line as emcee and weave the several acts together. Show, as presently constituted, would be a local attraction only.

JAY MARSHALL



STUCK IN LAS VEGAS SEND MONEY

WILBUR CLARK'S DESERT INN

Mgt. MARK J. LEDDY Leon Newman

? THE DOLINOFFS and Raya Sisters "DANCING DOLL-USIONS"

NOW APPEARING CAPITOL THEATRE WASHINGTON, D. C.

Personal Management THE WILSON AGENCY ? PHIL GRAE-PHIL COSCIA 1501 Broadway, N. Y. C.

LANDRE and VERA

"America's Most Exciting Dance Team" CLUB LIDO VENICE, Italy

Thanks to HANS LEDERER and LEW and LESLIE GRADE, Ltd., Inc.



Our Exclusive Agent Harry W. Lawrence 1650 Broadway, New York Write, Wire or Phone Circle 6-6533

Grant's Riviera

RESTAURANT AND BAR, 158 W. 44 St. New York LU 2-4488 WHERE SHOWBUSINESS MEETS

* TALENT CONTEST * MONDAY NIGHTS

Prize: Professional Engagement Duplicate Prize Awarded in the Case of Tie

WHEN IN BOSTON

It's the

HOTEL AVERY

Avery & Washington St.

The Home of Show Folk

JACK DENTON

WORLD'S GREATEST COMEDIAN (If the Wind is Right) c/o IRVING CHARNOFF 1650 Broadway, New York

MOMENTS OF MELODY



Carlton and Karrol

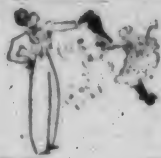
12 Weeks of OSSLER WALLICK HOTEL Columbus, Ohio OPENING SEPTEMBER 13 TUTWILER HOTEL BIRMINGHAM, ALA.

GALI GALI

Currently HOCKNEY EMPIRE LONDON, ENG.

Represented By EDDIE ELKORT

LEW and LESLIE GRADE, LTD. 250 W. 57th St. New York 125 Regent St. London, W1



PATRICE and JAN HELENE and HOWARD

Currently featured BAGELS & YOK HOLIDAY THEATRE, NYC Dir. MCA

AGVA PUSHES PHILLY AGENTS ON RISK COIN

Philadelphia, Sept. 11.

The American Guild of Variety Artists called in all of Philly's talent agents yesterday (Mon.), ordering them to furnish their booking lists to the union by Saturday (15) or suffer loss of franchise. The move was prompted by an almost general failure of bookers to pay the insurance premiums on acts playing club dates. Only 16 of the town's 68 agents are in the clear in this regard.

Bookers were also told by local AGVA rep Dick Jones that every act must have a bona fide contract. The union will take out a warrant and prosecute under state laws governing absence of such contracts, he said.

Pitt, Mpls. Thievery

Pittsburgh, Sept. 11.

A sneak thief broke into the Carousel dressing room while the show was on last Wednesday night (3) and stole the purses of four members of the "China Doll Revue" troupe. Girls didn't mind losing the money so much as they did personal papers, among them birth certificates, union cards, address books and safe deposit keys.

Total cash missing came to around \$100. Kids inserted ads in the newspapers asking burglar to be kind enough to put the other things of no value to him in an envelope and mail to them at the club, but so far they've had no response.

560 Haul Minneapolis, Sept. 11.

A thief invaded the chorus dressing room at the Alvin, local burlesque theatre, and removed \$60 from six purses.

Entrance was gained by climbing a fire escape to the second floor room.

Bobby GILLETTE and Shirley RICHARDS



PALACE, New York:

"The comedy act of Bobby Gillette and Shirley Richards... received solid responses... stopped the show."

GENE PLOTNICK, Billboard

PALACE, New York:

"Bobby Gillette and Shirley Richards bring on lots of laughs with their travelogue buffoonery... mirthful nonsense."

PHILIP STRASSBERG, Daily Mirror, N. Y.



Just Concluded PALACE, New York

Thanks to Don Friendly

Direction: EDDIE ELKORT

Lew and Leslie Grade, Ltd., 250 West 57th Street, New York

THE HOLLYWOOD REPORTER, Coconut Grove, Los Angeles.

"Clever satire... providing something unusual in silly acts... superb."

RIVERSIDE HOTEL, Reno:

"Gillette and Richards... if you haven't had a good laugh recently you will get more than your share when this clever couple have taken their last bow."

RENO GAZETTE.

SRO Concerts No Longer Index Of Vaude Pull, Bookers Say

Pop concert grosses are no longer a barometer of the pulling power of headliners in theatres, according to theatre bookers. Names that have essayed one-nighters at upped prices have had hit-and-miss records whenever they've been booked into vauders.

According to the talent posters, the reason many do well in the concert field is their appeal to special-

ized audiences. Latter can be pulled into a longhair hall for one night, but many performers will not hold up for a week's run.

An example is seen in the recent theatre tour by Billy Eckstine, with grosses not too high. Prior to that tour, Eckstine played a round of concert stands and did SRO business. Same holds true in the case of Spike Jones, who played Detroit on a two-day policy last week. Jones did fair in that town, but was similarly SRO on the one-nighters.

Bookers say that the concert stands do not hurt subsequent theatre appearances in the same town, since the longhair halls aren't big enough to hurt. But a turnaway crowd is no guarantee that they'll draw in the longer stands.

Philly Rendezvous Adds Seats, Ups Talent Coin

Philadelphia, Sept. 11. Lee Guber, owner of the Rendezvous in the Hotel Senator, has enlarged the club by extending it into the hotel lobby. New accommodations virtually triple the seating capacity.

Spot kicked off new season yesterday (Mon.) with Dizzy Gillespie's orch and Meade Lux Lewis. Bookings represent no change in policy, but in line with increased capacity Guber has been able to loosen up on bankroll, and has lined up a solid roster of names.

Following the Gillespie-Lewis run, George Shearing Quintet is slated for Sept. 19; Muggsy Spanier combo, Oct. 1; Juanita Hall, Oct. 15; Dwight Fiske, Oct. 22 and Sidney Bechet, Oct. 29.

'Alamo Jubilee' Folkery Set for San Antonio

San Antonio, Sept. 11. A weekly Saturday night western show, "The Alamo Jubilee," is to be staged at the Westlithen. Western and hillbilly names—local, state and national—will be presented on the series. There will also be "Search for Talent" contests.

Tecoff show will present Georgia Slim, Charlie Adams.

'Judge' Wendell Corey Sez New Mrs. America Didn't Get Majority of Ballots

Asbury Park, N. J., Sept. 11. Film actor Wendell Corey, who served as one of the panel of judges in the Mrs. America contest finals held Saturday (8) at Convention Hall here, charged that the results of the contest didn't represent the votes of the judges. Corey stated that he was able to find only one judge who voted for the announced Mrs. New York winner (Penny Duncan). He said that the majority had voted for Mrs. Central Florida.

Judging was divided into two groups. One set based voting on homemaking prowess, and the other eased the pulchritude. Corey claimed that Mrs. Central Florida should have been credited with 23 ballots, and thus the crown. Show biz panellists also included Roberta Quinlan, Morey Amsterdam and Henny Youngman.

Bert Nevins, pageant's managing director, replied that Corey's charges were a publicity stunt and offered to open the ballot box. Nevins left for the Reading, Pa. Fair on the first leg of a tour with Mrs. America.

'Miss America' Gate Off In 'Draggy' A.C. Shindig

Atlantic City, Sept. 11. In this resort's most colorful spectacle, Miss Utah, Colleen Kay Hutchins, 25, one of the oldest girls in the event, was chosen "Miss America" of 1952 in Convention Hall Saturday night (8). Besides a \$5,000 scholarship award, she wins a new car and a galaxy of gifts, plus opportunity to pick up some \$35,000 to \$50,000 in cash next year.

Observers at the Pageant gave Bob Evans credit for a good job as emcee in his first year. Some said they missed the more colorful and dynamic Bob Russell, who will emcee the "Miss Universe" show on the Coast.

Pageant attendance was reported down slightly. Saturday night crowd figures were given as 15,000, with 7,000 on Friday night, and a shade over 6,000 for the Wednesday and Thursday night shows.

Schnozola Hits \$450,000 at CNE; 'Grandstand Follies' Take \$175,000

Toronto, Sept. 11. Close to 15,000 raincheck holders plus new customers turned up last night (Mon.) for the extra performance of the Jimmy Durante show at the Canadian National Exhibition, this to replace last Wednesday night's (12) rained-out show.

Durante played to an audience of which about a third sat in the uncovered section of the 24,000-seat grandstand and the bleachers, under umbrellas, while the cast worked in a downpour and customers refused to leave.

Final show saw Durante in this

Leonidoff production racking up a smash close to \$450,000 for the 14 evening performances at \$2.50 top.

Rain dented overall CNE attendance by 24,000 under last year's figure, but still saw 2,609,000 turnstile clickers at 50¢ a head. George Hamid's daily afternoon grandstand vaude show at \$1 top easily grossed a big \$175,000 for the fortnight, while midway business was up 23% over last year for close to a \$2,000,000 gross.

COMEDY MATERIAL
For All Branches of Theatricals
BILLY FUN-MASTER
GLASGOW'S
THE ORIGINAL SHOW BIZ GAG FILE
• Nos. 1 thru 33 @ \$1.00 each
(Sold in Sequence Only)
SPECIAL—FIRST 13 FILES FOR \$10
ALL 35 FILES FOR ONLY \$25
• 5 BIL PARODIES per Book \$10
• 10 BIL PARODIES per Book \$20
• 4 BLACKOUT BKS. ea. Bk. \$25
HOW TO MASTER THE CEREMONIES
(releases), \$1.00
GIANT CLASSIFIED ENCYCLOPEDIA
OF GAGS \$250. Worth over a thousand
NO C.O.D.'S
PAULA SMITH
200 W. 54 St., New York 19 Dept. V
Circle 7-1120

FOSTER AGENCY, LONDON.
Presents

SEÑOR CARLOS

Now Appearing **WINTER GARDEN**
Blackpool, England
American Rep. WM. MORRIS AGENCY
TAVEL-MAROUANI AGENCY, PARIS

IZZY GROVE
"Recanteauer and Professor of 'Groveology'"
Former Leading Contender
For the Middleweight Championship
of the World
Booked for TV by RUDY (The Barber) MONTERA
Booked for Stage, Screen and Radio by HARRY DESTREY
THE SPEED DEMONS
"Four Feet of Dynamic Dancing"
Opening at the APOLLO, New York
September 14-20
RKO Palace, New York—Sept. 27-Oct. 3
Exclusive Management

IZZY GROVE
HOUSE OF GROVE
ALICE — WARREN — HIA
New York 19, N.Y.


Columbia Records
KEN GRIFFIN
CURRENTLY
FOUR DUKES SUPPER CLUB
Detroit, Michigan
Direction: MILD STELY
Mutual Entertainment Agency
303 N. Wabash, Chicago 1, Ill.

Harvey Stone to Grade Via Eddie Elkort Mgt.

Eddie Elkort, head of the New York office of the Lew & Leslie Grade Agency of London, has taken over the management of Harvey Stone. Stone's contract with Music Corp. of America was not renewed. Elkort, in the past, has acted as Stone's personal manager.

It's a long-standing association which stemmed from the time Elkort was in the MCA cafe department. When Elkort resigned that post to head the Grade outfit here, he functioned as Stone's personal manager. He's now signed the comic to the Grade outfit.

Everybody's Doin' It!! — Even at the Waldorf!

BURT HILBER



Exciting New Western
ENTERTAINER
BRINGS
SQUARE DANCING
TO
STARLIGHT ROOF

WALDORF-ASTORIA, New York

My Sincere Appreciation to VAUGHN MONROE
Thanks to MEYER HOROWITZ for My Initial New York Engagement
Exclusive Management
HERBERT MARKS AGENCY
NEW YORK, 218 West 49th St. • MIAMI BEACH, 600 Lincoln Rd. Bldg.



COZY MORLEY
Comedy Sensation of the Nation
Corn Cob Humor
Completed Successful 9-Week Engagement at the
CLUB AVALON, Wildwood
New Jersey's Largest Night Club
NOW APPEARING
SCIOLLA'S SUPPER CLUB
Philadelphia, Pa.
Personal Management
EDDIE SUEZ
BERNIE ROTHBARD, Associate
500 Shubert Theatre Bldg.
Philadelphia, Penna.
Kingsley 5-1665
Pennypacker 5-7083

WRITE
WIRE
PHONE

Copacabana, N. Y.

Joe E. Lewis, Constance Moore, Peggy Ryan & Ray McDonald, Dale Nunally & Ted Norman, McCaffrey & Suzanne, Austin Mack, 8 Copas Girls, Michael Duroso and Fernando Alvarado, orchestra, Joan Edwards and Lyn Duddy, played by Douglas Condy, costumes, Billy Livingston (Miss Bertha), orchestrations, Elliot G. Eberhard, \$3.50-\$4.50 minimum.

Joe E. Lewis—the "E" for "Empire" translation to punch up the "king of the night club" in the house billing—is back at the Copas, which alone insures getting the velvet rope out of the mothballs. But Jules Podell and Jack Entratter have further insured things with a couple of good sub-names in Constance Moore and Peggy Ryan & Ray McDonald, plus another tip-top Doug Condy-produced floorshow. The results are socko.

It has class, pace, entertainment, distinguished costuming (an above-par job even for the usually stand-out Billy Livingston) and everything to underwrite a good \$3.50 minimum, money's worth (\$4.50 weekends). That tariff, of course, is mythical; the average check is nearer \$3-\$10, but worth it all the way.

Lewis remains the saloon phenomenon whose peccadilloes are now such public property that he even lets them in on his lyrics. That means his drinks must be spiked with milk for a spell, and he can't do any Scotch-sneaking off tables. But, per usual, he showers the ringdiers with a confetti of non-payoff racetrack tickets; and his ribald repertoire remains consistently acceptable because only the pixie personality that is Lewis could get away with some of it.

The unsubsidiaries are perhaps a shade more unsubtle, but Lewis' manner of doing his stuff with a cheer rather than a leer always gives him a Peck's Bad Boy appeal. Certainly some of it isn't for Elsie Dinmore. Most of it is clever, and virtually all of it is topical. Parodies on "Live Till I Die," "Come On a My House" (that was inevitable), "I'm Late" and "Shadrack" are out of the latest. Linda's, Shor's and Radio City circles, "The Lower the Neckline the Higher the Hooper," references to Dagmar, a very shrew "Parakeet" number, "No More Women for Me" and jingles complaining "why don't British films have English titles, so I can understand the plot" round out his routine.

Lewis in the past had one or two more "cleaner" numbers which, perhaps, makes the accent on the spice in the present routine seem a little overboard. Mixing 'em up more might be a better idea. There's nothing wrong with "Shadrack," a racehorse parody, and for that matter the "neckline-Hooper" number. In former years he pared his predilections for wine, women and horses in a somewhat better adumbration. For the record, however, it should be stressed that Lewis could never be offensive, and he isn't now; what's more, only he could get away with it if he did go overboard. And when he cracked, "I'm not myself tonight—I'm sober," that's undeniable insurance. Per always, of course, Austin Mack is a sturdy foil at the Steinway.

A huge floral horseshoe, draping two scratch sheets, came as an offering from an adoring management.

As for the rest of the show, Joan Edwards and Lyn Duddy have whipped up a good opener, "I Like It," that permits the chorus to shine. They scintillate also in one of Livingston's better costumes, an effective multi-colored, semi-quilted job.

Peggy Ryan and Ray McDonald immediately give the show a last-pace with their offbeat hoofing technique. They throw away their impressions of dancing greats almost too lightly, but the authority of their stuff, as they under Pat Rooney, Eddie Leonard, Bill Robinson, Eleanor Powell and the Castles, rings the bell throughout. They are possessed of sizeable personalities and general appeal. Miss Ryan, who was long in Universal and other Almasicals, works mad-cap and in a good comedienne as well as a hooper, and the handsome juvenile personality of her partner, Ray McDonald (also no Hollywood stranger), likewise registers. Miss Moore, also with a Hollywood background, is next. She registered better as she went along despite her overlong repertoire which has since been edited down (New Acts).

"Child of Manhattan" is another production flash, this time accented in a semi-bustled, royal blue, evening gown effect with pockets, which may set a sartorial vogue. Dale Nunally and her vis-a-vis, Ted Norman, are excellent number-leaders, and McCaffrey & Suzanne are the production

number-toppers. Latter are so effective as to warrant more important spotlighting in time. Suzanne is of the dancing Cannosins family (thence related to Rita Hayworth) and with McCaffrey they're prominent in those fast-terping "Be Happy Go Lucky" TV commercials for a certain cigaret brand whose initials are certainly not Camels. Besides vocal-duetting with Miss Nunally, Ted Norman also flashes a clarinet for the "Manhattan" number. The finale "Give a Cheer" is a class seasonal topper-offer, in the football tradition, with the kids stripped of their swete sophistication and, perhaps even more appealing as teen-agers, super-dressed for Saturday's heroics.

Carmen Miranda follows Lewis in eight weeks, her first Gotham nitery in five years. It was at the Copas where she clicked in '46. Abel.

Ciro's, Hollywood

Hollywood, Sept. 2.
Pearl Bailey, Dick Stable, Orch.
(8), Dante Varela Rhumba Band,
\$1.50, \$2 cover.

This should be a profitable fortnight for Ciro's. It's the first Coast stint in some time for Pearl Bailey, and the septa-stylist's delivery is not only luring in the longtime Bailey fans, it's adding to the cult.

Deceptively languid air hides a bundle of energy that delivers a top show all the way, punched over with a savvy that constantly delights. Majority of the stuff unveiled here is new and she wisely lets em holler for such standbys as "Legalize My Name" and "Tired."

A singer with a good set of pipes, Miss Bailey isn't content merely to sing. She enhances each number with sly ad lib that bring added chuckles. Jostling her stunts she injects into a few of her numbers also win attention. Songolog currently runs the gamut from "Row, Row, Row" to "Diamonds Are a Girl's Best Friend," and each number has a few touches that enliven the lyrics.

Miss Bailey gets staunch musical support from Dick Stable, back after a long absence. The maestro also paces his crew through the bulk of the dance chores with satisfying results. Rhumba is provided by Dante Varela's crew. Kap.

Desert Inn, Las Vegas

(PAINTED DESERT ROOM)

Las Vegas, Sept. 6.
Frank Sinatra, Ray Marshall, Ruby Ring, Gene Griffin, Arden-Fletcher Dancers (8), Graham Forbes, Carlton Hayes Orch. (11), no cover, no minimum.

Plenty of controversy is flipping back and forth about the Sinatra stand at the Desert Inn, with customer opinions divided. Maitre d' will try for mercy during this fortnight, because tables are at a premium.

Controversy edges around those who scoff as Sinatra's voice goes off form a bit, and those who put him forward as being one of the greatest showmen seen in these parts. After waves of attendant publicity, and some of it not too flattering, a tendency has become fixed to scalp "The Voice" before it has a chance to be really heard.

Sinatra displays marvelous ease while selling forth in some clever patter preceding his tunes. Works through succession of standards and a pop or two, until he boffs with a ditty he had a hand in creating, "I'm a Fool to Want You." Sunday punch is "Soliloquy," a seven-minute song dissertation that KO's the whole room, but good. Repertoire also includes "When You're Smiling," "Hello Young Lovers," "Black Magic," "Crush On You," "All of Me," "I Concentrate On You," "My Blue Heaven," "I'll Never Smile Again," and "Come Rain or Come Shine."

Jay Marshall's midway slot fills with sardonic wit as he gabs to accompany his mild hocus-pocus fillips. Topper is a gimmick whereby he makes a rabbit out of a couple of white gloves. Works thumb for mouth motions and ventros a laugh, provoking "If I Had My Way" to wind up a winner.

Ruby Ring looks fine with her acrobatics. Walks up stairs in hand-stand and split. Atop this set piece, the blonde looker doubles over in some amazing pretzels, whips up some fast spot walkovers. Buftons with two-table spread and split, arousing tablers to hilly palm-punchings.

Arden-Fletcher line, continues previous exercises with two hold-overs. Emcee Gene Griffin tosses in spark with intro gab, plus entertaining production rumps with neat warbling. Sinatra himself pays high trib to backslapping by Carlton Hayes and windjammers who sound better than good. Graham Forbes slides in during his stint for all keyboard accompaniment.

Waldorf-Astoria, N. Y.

(STARLIGHT ROOF)

Vaughn Monroe Orch. (20), with Larry Green, Ziggy Talent, Moonmaids (4), Moonmen (4); Joan Holloway, Misha Borr Orch., \$2 cover after 9:30.

In these times of erratic band business, when there are barely enough dates for a handful of the name outfits, Vaughn Monroe continues to stand out as one of the few who know how to merchandise his name into something more than just a band maestro.

One-niters, location dates, radio, p.p.s. recordings and television have combined to make Monroe a staple commodity because of the impact he has made in all media. There was enough evidence of this at Monroe's opening show at the Waldorf Thursday night (6).

Monroe has an able aggregation of 20 musicians, including his own slide horn, plus two singing quartets, the Moonmaids and Moonmen. Plus which there is the irrepressible Ziggy Talent, who steps up front from his sideman duties to contribute a couple of tunes, his novelty box-wins-girl topper getting him off socko. Larry Green at the piano also gets the spotlight on several specialties, and he, too, is effective albeit doing one number too many. The overall combination of five sax, five brass, four violins and five rhythm, with the baritone leader up front, is highly listenable in addition to being easy for the hoof. Monroe's catalog, as usual, leans to the softer melodies, as befits the Waldorf background, and the floor is constantly crowded. His bandsmen are neatly attired in plaid dinner jackets.

Working in combination with his singing groups, and alone, Monroe is, of course, leaning towards his hit recordings. These include his "Sound Off" (with the Moonmen for an assist), and "Ballerina," two of his former top sellers. His "I Understand" is another ballad get-over.

Joan Holloway, blonde hooper, is not part of the Monroe retinue; she is reviewed under New Acts.

Misha Borr's orch alternates on the stand and, as always, does a nifty job with the Latin beats. Kaha.

Latin Quarter, Boston

Boston, Sept. 7

Sophie Tucker, with Ted Shapiro, Pierre Knox, Dale & Allen, Elva Lann Dancers (7), Dave Lester Orch. (11), Zorbe Bros., Continental Orch. (4), cover \$1.50 Fri, Sat., minimum \$3.50 Sun. Thurs., \$4.50 Fri, Sat.

Sophie Tucker pried the lid off Hub's nitery season last Thursday (6), when she pulled capacity big for her preem at the Latin Quarter. The ringdiers were there to see her, and she gave them the full Tucker treatment, which, to say the least, is solid.

Fabulous vet showgal pulls out all the stops to sock across her in-mundo-packed sesh, which included "Never Too Late for a Little Fun" and "When You're Living Too Fast," complete with asides, double entendres and some not so double. "Everybody's Coming to My Golden Jubilee" affords her opportunity to carbon, with the aid of a few props, such personalities as Richman, Durante, Cantor, Ted Lewis and Joe E. Lewis. Scores neatly. Winds with tearjerker, "Sabbath Candles," which with this particular set of ringdiers failed to score too strongly. As usual, Miss Tucker is accompanied by Ted Shapiro, who in addition to batoning the house band serves as her straight man.

Surrounding bill is only so-so. Tees off with the Elva Lann Dancers, four boys and three gals in a couple of ballet routines, the best of which is a calypso bit.

Vibra-harpist Pierre Knox, ex-Horace Heidt winner, is okay in several numbers on the woodpile, which included "Smoke Gets in Your Eyes," "Lover" and the long-hair "Second Hungarian Rhapsody." Dale & Allen, newcomers here, display very little in the way of comedy material, for tepid results.

Dave Lester ably handles the baton and splits customer assignments, with Zorbe Bros' Continental orch, Biz solid. Elic.

Hotel Radisson, Mpls.

(FLAME ROOM)

Minneapolis, Sept. 8.
McCarthy & Dale, Shannon Bolin, Bob Bass Orch. (6); no cover or minimum.

Combining fun and song, this unpretentious show chalks up a satisfactory enough entertainment score.

The laughs are landed by McCarthy & Dale during a lively session of foolishness. A post master of the record pantomime art, Mc-

Carthy also proves talented as a comedian generally, purveying gags and stories well. On his part, Dale impresses, as a first-rate foil and also displays considerable vocal ability when he's on his own away from the platters.

Unsubtly realizing that record panto acts have been a dime a dozen and are usually passé now for such a class room as this, the pair wisely devote much of their time to other any antics. When, however, they do take off disk favorites, e.g. Eric Pinza and Mary Martin rendering "Some Enchanted Evening," their panto and clowning are so well conceived and executed that they disarm prejudice and cause patrons to discount the triteness. As a result, they emerge with flying colors even on this end of their endeavors.

Exhibiting a better than average set of pipes, vocalist Shannon Bolin does justice to "September Song" and other pop oldies. She infuses the proper amount of dramatics and feeling into her thrashing and cove well-earned plaudits.

The local Bob Bass orch plays the show and for dancing. Room well filled for supper show Saturday night. Rees.

Village Vanguard, N. Y.

Shoshana Damari, George Hopkins, Clarence Williams Trio; minimum \$3, \$3.50.

The Village Vanguard is likely to have a monopoly on the Village intelligentsia cafe trade this season. With Cafe Society Downtown still closed, it's the major cafe of repute in that sector of town. But aside from any "monopolistic" situation, boniface Max Gordon has provided a headline of considerable talent in Shoshana Damari, the Israeli singer who has achieved name status in many circles.

Miss Damari is one of the more interesting imports to hit New York. She's a sultry looker with pipes of great depth and feeling, and her tunes have a concert flavor. Her authentic folk numbers provide an Oriental atmosphere. She has built a big rep through earlier appearances at the Habibi cafe, and her opening resulted in a packed house.

Miss Damari's entries are from the folk and concert pieces of the new state. They sound representative of a new nation with centuries of tradition. The tunes are difficult to execute. The Hebrew and Yemite songs have some half-ants that must be hit on the button to attain the intended effect. She's skilful enough to provide perfect renditions and her concertizing rates tremendous hands with this house. Gled Yellen does her piano accomps.

Other turn is George Hopkins, a young comic further discussed under New Acts. The Clarence Williams Trio, per usual, is excellent in showbarking and dandapation. Jose.

Fairmont Hotel, S. F.

(VENETIAN ROOM)

San Francisco, Sept. 8.
Ted Lewis, with Paul White, Geraldine DuBois, Betty DeRay & Marvin Young, Elroy Peace, Ben Yost Colleens (4), Sol Klein, Ted Lewis Orch. (11); \$2 cover.

There is nothing that the Ted Lewis package needs to maintain its rating as a first bracket compute of entertainment. The timing, ease of presentation and tempo are all on hand as in years past. Also on hand are the nostalgia, the corn, the cliches, the hoke and the pathos. It all adds up to a well-arranged hour of superior vaude appeal which both the oldtimers and newcomers lap up with equal enthusiasm.

Working on a small floor, backed by his band, this first Frisco hotel room appearance for Lewis comes off with credit for itself through-out.

Show opens with the Ben Yost Colleens tossing in "Just a Bit of Heaven," followed by some Lewis intro chatter, and the sentimental "Be Yourself"—as much spoken as sung. It goes along with Geraldine DuBois in four numbers, including "There Are Smiles" and "After You're Gone," which are adequately accepted. Then squares off with a sock routine by Paul White smashing through with "Woodman Spare That Tree," followed by Lewis' great "Me and My Shadow," aided by Elroy Peace and the four Yost girls.

Other items consist of "Tiger Rag" (Lewis), "Manhattan Sere-nade" and "I Had a Dream" (Yost Girls), "I Never Count the Years" (Lewis), comedy tap (Paul White and Elroy Peace), "Whiffenpoof Song" (Lewis, et al.) and the closer, "When My Baby Smiles at Me," with Lewis. As an encore, the saccharine "I'm Going Out Tonight," highlighted by local name appeal, clinches the evening's offering to a solid hand with everybody happy. Ted.

Riviera, Ft. Lee, N. J.

Lena Horne, George DeWitt, Nita Bieber Dancers (8), Ralph Curtis, Sherry Stevens, Lita (12), Walter Nye Orch., Pupi Campo Rhumba Orch., \$5 minimum.

Bill Miller's Riviera is introducing the cool weather season with a heat wave. Lena Horne again masterfully demonstrates that she's the tops in disarmingly turning a sweet voice—and a sweet tune, for that matter—into the lowest thing this side of Basin St. Best of all, it's done with such subtlety of style that it's not until you note the lads and lassies panting that you fully realize Miss Horne has turned the trick. She could probably warble a Christmas carol and make it sound like "Frankie and Johnnie."

More than ever, too, Miss Horne has authority. When she steps on to that stage, she's it, and there's nothing going to distract the audience. No little part of that, of course, must be credited to the gal's native beauty, appropriately bolstered by stunning courtiering and striking grooming.

Nature's given her plenty in both voice and looks, but the singer's not resting there. Her entire performance is thoughtfully prepared and carried out. That runs from making the most of her own charms to choice of numbers, to arrangements and to accompaniment. There's nothing off-the-cuff about the act, and the tremendous palm-pounding earned by Miss Horne proves that care and thought are paying off.

Warbler is backed by her own piano, bass and tym, which serve to lead the way for the house band. She also carries with her an ofay quartet, who backed her on only one number the night she premed '61. That was "Frankie and Johnnie." The two boys and two gals, dressed in severe black, seemed like somewhat excess baggage in that she hardly needs this type of production support. They might, however, be welcome should the singer swing into theatre dates.

There's a nice change of pace in choice of numbers, which include standards and special material, but no current pops. Opening-night repertoire went through "From This Moment On," "World on a String," "What Love's Done to Me," "Island Down in the West Indies," "Across Tomorrow Mountain," "Deed I Do" and a flock of others when the crowd begged for more.

Miss Horne being the attraction she is, boniface Bill Miller is wasting coin—and audience patience—on the extensiveness of the rest of the layout. George DeWitt, in the comedy spot, is overlong and fails to crack the ice. His mimicry of various croon boys and of aymr radio shows is good, but in general the material fails to stir the house. He winds up with a bit of a twist by doing Dean Martin and having a kid come on the floor who's a ringer for Jerry Lewis. A moment's clowning (using M&L material, incidentally) gives the turn a lift. Lewis' double is Sammy Petrillo.

Nita Bieber troupe, consisting of three boys and three girls, are on for a single dance number that's strictly routine. They possibly have some other attractive wares, but aren't getting a chance to demonstrate. The line of 12 gals—every one a tribute to Miller's eye for a curve—likewise does only an introductory turn. They're aided and abetted by Sherry Stevens, who has some extra-special curves, and Ralph Curtis as curtain singer.

Walter Nye orch handles the show and terping well, spelled by Pupi Campo's solid rhumba beat. Herb.

Hotel Ambassador, Chi

(THE BUTTERY)

Chicago, Sept. 5.
Christine Nelson, Ralph Rogers' Orch. (4); no cover, \$2.50 minimum Fri. and Sat. only.

After a year's absence from the Chi nitery scene, Christine Nelson, who last appeared here in the "College Inn Story" at the Ambassador-owned Sherman Hotel, is back as a single at the swank Buttery.

Miss Nelson is a pixie comedienne who juggs, clowns and sells her 40 minutes of songs, ranging from "Diamonds Are a Girl's Best Friend" to a stinging satire on models, "I'm the Before, Before the After." Latter number, although a show-stopper, could be strengthened even more with a quick change from her attractive gown to a sloppy, ill-fitting costume.

In all, Miss Nelson's choice of material and delivery is excellent. She has good potentialities for both television and mustromedy.

While this booking is a sharp departure from the room's long-standing policy of a male singing pianist, the opening-night crowd was enthusiastic. It's almost a sure thing that Miss Nelson will be here for a long time, with the tables all occupied. Don.

Blue Angel, N. Y.

Odette Myrtil, Doodles & Spider, Oscar Bean, Barbara Cook, Ellis Larkin Trio; minimum \$4.50.

Herbert Jacoby's and Max Gordon's Blue Angel, in their preeminent Thursday (6), have set a pattern that will be difficult to follow. The major ingredient in their opening season is Odette Myrtil, a French import in the grand old days who went on to play the Palace and hit a top stride in musical comedies. She's a new face for a new generation.

Of late, she's been working occasionally in films, and has operated a dress shop on the Coast, adding the impetus of a crop of material whipped up by Dora Doughan and her son, Roger Adams. Miss Myrtil has sparked a comeback in the cafe field that indicates she'll be a draw in the future spots. She has retained her favorite in musicals with a recent appearance in "Miss Liberty" in Dallas. She apparently has never lost touch with audiences.

Miss Myrtil introduces herself with "Younger Than Pina" and then then on in the solid in virtually everything she does. She continues with satirical in "Hildegarde," the oldline musicals, a reprise of "Only for Americans" and a medley of French ballads in the manner of Edith Piaf. Encore was a bit fiddling of "Play Gypsy." She's a polished performer who can hit moods of nostalgia, satire and sheer entertainment. She'll be around the cafe circuits for a long time.

While Miss Myrtil sparks the proceedings, there's ample support from other acts. Another promising pair of newcomers are Doodles & Spider, a record act that has thrived in Coast cities. It's a team that has imagination and vigor. They do boy-and-girl duets mainly in which they show some biting satire and good comedy. In addition to the standard gimmicks employed by other disk turns, they've developed lively dance interpolations. They're on for eight numbers at a time, and each one is given top performance. They're okay for a wide field of employment.

Oscar Bean, who made his New York cafe bow at this spot last season, has returned for another long stay after spending most of the summer at the Village Vanguard, N. Y. He's a pleasant college-type with a nice sense of humor. He's got a fresh approach to various subjects and gets a good response from the house. One of his many hits includes a dissertation on an agent, who upon reading that Hitler is alive, tries to book him at the Paramount Theatre. He ends on a rather weak bit, a reading of a fairy tale, but a good exit hand is given him anyway.

Barbara Cook, who also appeared previously at the Blue Angel, has overextended herself in her choice of material. She's taken on a few numbers that appear to be beyond her depth. For example, a song such as Edgar Allan Poe's "Annabelle Lee" in a musical setting gets nowhere. It seems that any music to that piece weakens the lyrics. A few simpler tunes would get her a reception equal to those she obtained here last season.

The Ellis Larkin Trio showbacks excellently. *Joan.*

Hotel Ambassador, L. A. (COCOANUT GROVE)

Los Angeles, Sept. 6. Frankie Carle Orch. (16), with Lorna White, Joan House, Peggy Barrett, Don Maddox; Evelyn Farber; cover \$1.50, \$2.

Spotlighting of Frankie Carle's act is a switch for the Cocoanut Grove, which of late has been featuring name acts and house band. Carle's "Golden Touch" sparks the house, but something's missing. It would seem to be a flash act or a longer top routine than Evelyn Farber, a good entertainer, offers. Layout sparkles in spots, droops in others, like a bracelet with some stones missing.

Show is at its best when Carle crisscrosses the keyboard with "Sunset Serenade," "Sweet Lorraine" and "Peg o' My Heart," although his stay is overlong; when Miss Farber dances a diabolical (for a job takeoff on the stripteases); and when Larry White, a Carle protégé tenor, a "Turandot" aria. It bugs by dint of an opening number, "Let's Start the Show," that was old hat when Paul Ash and his "magic stage" debuted at Chicago's Oriental.

Opener, a Carle-Ralph Douglas original, is sung by the maestro and hand singers Joan House, Peggy Barrett, Ken Runyon and Don Maddox, and is followed by Carle's house "Lorraine" arpeggios. Miss Farber opens slowly with a vocal parody of "Just One of Those Things," warms the turn gradually

with some twirl-tape to "Darktown Strutters' Ball," and gets off nicely with her "Satire on a Strip." She has a pleasant voice, but she has cut down on the tap routines her forte. Changing the act is "promises," of course, but a fine temptress like Miss Farber should not overdo it.

Larry White has a golden tenor and sings like a true paiser in this his debut—tired expression, Lanza-like trill and all. He is reserved for a specialty spot which he deserves. He wisely sings one standard, "Where Or When," to open. He follows with the semi-classical "For You Alone" and "I Hear You Calling Me," then goes all-out operatic on the "Turandot" aria, "Nessun Dorma," and for an encore "Torna Torna." While at 26, he has a bright career ahead of him.

Carle closes the show after White's turn with a keyboard medley of such standards as "June Song," "Love Nest," "Laurie" and "Oh What A Scramble to Be." Custom-made for the Grove's clientele are the Carle crew's clean-cut rhythms, with vocals by Maddox, Runyon and the Misses House and Barrett.

Beverly Hills Hotel (PALM TERRACE)

Beverly Hills, Sept. 4. Ron Perry Orch. (6); cover \$2, \$3; minimum \$3.

Sagelust serenaders may not sound like the ideal booking for this quality spot a few miles west of the Sunset Strip's maddening throng. It could, however, turn out to be a real sleeper as far as the Beverly Hills Hotel's dinner room is concerned.

Subdued swank of the Palm Terrace has always been highlighted by a dancing-only policy, and there's no intent to intrude on after-dinner tête-à-têtes with a flourish. Management simply wanted to avoid those between-set lulls and, while the booking of the Cass County Boys is offbeat for the spot, it should pay off.

Oatmeal trio wisely refrain from sipping closely to the coral compositions they featured on the Gene Autry airshow. The twang is used only occasionally as a flippant, rest-of-the-time the brass-guitar-accordion combo is dishing standards with a steady beat that attracts tapers. Western flavor, however, has definite appeal, particularly in the Texas oil delinquency that's always to be found taking advantage of the top cuisine and service.

Regular dance attraction is Ron Perry's six-piece crew that should develop a new flock of halfpinks for the Palm Terrace. Offbeat virtually is a large rhythm section, with the maestro strutting a Strad to the accompaniment of piano, bass, drum, accordion and a lone sax. Library is well stocked and the arrangements are keyed to easy dancing, even for those more accustomed to a saddle than a dance floor. *Kap.*

Chateau Madrid, N. Y.

Gigi Durston, Anita Alvarez, Sarita Herrera, Winnie Huveler; Lita Catalino Orch.; minimums, \$3, \$3.50.

Angel Lopez, long the impresario at the Havana-Madrid, who started the Chateau Madrid this past season, has embarked on a different type of operation than he's been accustomed to here. He's gone in for standard performers and has a Winnie Huveler line to enlarge the proceedings, while retaining some of the Latin flavor that paves expert.

The mainstay on this season is Gigi Durston, a cafe staple for the past few seasons, who has frequently brought in an upper-crust clientele. Miss Durston has developed considerably since her first tunes have more depth than was evident in her previous appearances. She can handle ballads deftly and knows the pace of a rhythm tune. She did handsomely at her preem.

The line is a well-proportioned group with some picturesque routines. The five girls are lookers and are nicely costumed. Only point in disfavor is the fact that the room doesn't lend itself to their routines. For the deers, there should be some subtler items, something along the Gogo type of work.

The surrounding show has Sarita Herrera enacting and singing. On the opening stint, she misqu岸ed the time necessary for the line to change costumes and kept introducing a routine that wasn't ready. She filled in the time by singing additional numbers. She doesn't do badly at the latter chore. Production dancer Anita Alvarez, not the girl who appeared in "Taman's Rainbow," does some picturesque wiggles in conjunction with the line. Catalino orch is the nation mainstay. *Joan.*

Edgewater Beach, Chi (MARINE ROOM)

Chicago, Sept. 6. Free Theater, Huronville (4); Dorothy Bird Dancers (9); Ralph Swinton, Frankie Masters; Orch. (11); with Phil's Place; minimum \$3.50, cover \$1.

Chill breezes off the Lake have blasted this layout of the Beach walk and into the Marine Room. To launch the indoor season, producer Dorothy Bird has waxed heretofore a hair show, a medley of baritone waltzes, E. E. Thorson, the Baritone, a fast advance team and the Frankie Masters' orch.

Spot did not hit its opening night 26, particularly from the heavy convention traffic, the young dance crowd, however, is apparently chafing at the bit.

Headliner Thorson has the out-of-town business in a lock. He's a rugged, good-looking chap, who makes a capital piano to the ladies. He sits down and does out his rambles and songs to the sewing circle, passes out roses, and actually does a parody on the baritone of Brinsford. Only trouble is that Thorson has the appearance of a good musician. As a result his bawling at the old ladies and his occasional study with a bandleader impresses as tedious. He comes over on his carding of "Two Aces," "Dancing in Paris," and "My Darling," but many of his features and "saccharine" embellishments should be cut.

Huronville, an advance team of three ladies and a winner, as well as a certain as trill as a new record around here. Larkins, the fat ground as dexterously as they would a football. Team has a neat bit in burlesque the gal into a double horizontal son then upwards into a full corner-sault. If physically possible, group could have shaved all night.

Dorothy Bird Dancers, without some adequate production routines, costume on which is exceptional, as usual. Terpsichore, however, has a long way to go to hit the mark. Frankie Masters and vocalist Phil's Myles score with a couple of vocal duets, the maestro enacting a nice ball with his jostling warbling.

Ralph Sterling, per custom, enhances the production work with his fine voice, and a top commercial styling keeps the dance floor filled between shows. *Mel.*

Chez Paree, Montreal

Montreal, Sept. 8. Paul Gray, Ethel Jean, Lily Ann Carol, Don DeLaurie, Bette McKenna; Tony de la Cruz, Quartet; \$1 admission.

An established fare with Montreal's night life crowd, Paul Gray returns for a fourth appearance in town, this time at the Gerry Taylor's Chez Paree, and further is our rep with his subtle comedy approach. He's retreating after a series of recent blunder-type comics and their blue caterwauling.

Gray brings in plenty of new material, larks routines who brief impress sessions which crawl yokes, and then does business with his song parodies, winking up with his most requested impression, the Inkspots. Gray had to beg off on night caught after a hilarious 23 minutes.

Lily Ann Carol, a Dagmarish chanteuse, starts slowly with a huge of standards, it isn't until she gets into her catnip ditties that both voice and body go to work. The results are bold and good show a much improvement over last viewing in this season a few months back.

Acrobatic Ethel Jean, has developed and exaggerated her routines, combining her arm ability with impressions of Bette Davis, et al., for solid hitting. Presentation still has a few loose moments, timing is occasionally off when switching from song to dance, but efforts to break away from the usual split-and-land stuff are appreciated by patrons. *Nat.*

Flamingo, Las Vegas

Las Vegas, Sept. 6. Johnnie Hall, Steve & Lela V. for Anthony; Fred Hunter; Charles Ann Brundage; Gene and Gals (12); Bill Wilford, Nat Broadbent; Orch. (11); minimum, no cover.

Without benefit of top marquee names, this new frame nevertheless may prove a sleeper. It's off the beaten track, bearing more formal and synthesis of "South Pacific" sentiments, cashing in on headliner Juanita Hall's recent affiliation with the musical.

Story is set by narrator Bill Wilford, local newshawk, linking all scenes as "pieces of a beautiful past" cast as among the S. P. list. First up is "Nothing Like a Dame," punctuated vocally by the Mad Hatters Quartet, and with chirps by eight tenors and four

boys of Aida Broadbent's Gals & Gals. Sequel into the Maxine Lewis spot "Wash That Man Out of My Hair," with assist from the Hatters. Chirp gives a good accounting of time accompanied by action of seductive harem. Ringers with early in its introduction with her "Old Man Blues." This is Miss Lewis' first appearance in years, having spent intervening time in producing and booking of Ranchos Vegas, Last Frontier and Flamingo Layons.

New tenor find Victor Marchese, rumps off with larks, burlesque, the unworking set of good paps. Some manner is a bit stiff but will bend as time goes on. He's got first after second "Granada," followed by "You're Breaking My Heart," in Italian and "Without a Song." Four de force is Emmentiney Fern, "dancing" with the Broadbent dancers. She's a top-notch comedienne, bawling into rock paves and a good Terpsichore. She's a top-notch comedienne, bawling into rock paves and a good Terpsichore. She's a top-notch comedienne, bawling into rock paves and a good Terpsichore.

Introduced by Tall Hat, Miss Hall begins her act "Crazy" with "Free and Easy," "Now Deep in the Abyss" and "Dead I Do." In her act, she's got a good deal of material, but it's not all top-notch. She's got a good deal of material, but it's not all top-notch. She's got a good deal of material, but it's not all top-notch.

Hotel Bellevue, K. C.

OF CASINO Kansas City, Sept. 8. Librarian, 40 Dancers; Orch. (11); minimum, no cover.

New policy at this dinner-dance room is toward a more out of its most popular turns. Occasion is further heightened via a new arch on the stand and celebration of seventh anniversary of the room's opening. Altogether, the room is to a heap and such bit.

When the show did go on it was without both lighting and rehearsal, but evidently well worth waiting for, judging by the response. With little ado, Librarian launches into his act, a keyboard arrangement of "Slaughter on 10th Avenue," and comes back with a medley of Berlin tunes from "Call Me 'Baby.'" He gives the starling vocal treatment to "Chair de Lune," to phrase a healthy round of applause. Lighter turn is taken with "12th Street Rag," done at lightning pace.

Midway, Librarian pulls a switch, adding his vocal to keyboard work on "September Song," with brother George Librarian backing on tubular. Continues the vocal work with "There Must Be Something Better Than Love," then goes instrumental in a "Lino" with "Jambou" and "Tico, Tico" latter done in double time. "Refreshed" gets both vocal and piano treatment before he runs through a flock of requests, last one he is "Old Piano Roll Blues," a favorite in his other turns here. For a closer, Librarian works up an impromptu duet with Art Devany on "Tea for Two," their work proving a sock finish to the hour show. *Quin.*

Last Frontier, Las Vegas

Las Vegas, Sept. 7. Sportsman (4); Bob Williams, Charles Hughes, Jerry P. Decker, Jean Decker; Orch. (11); minimum, no cover.

Return of Jack Benny's musical bucklers to Ramona Room is greeted warmly and from all indications will do outstanding big deal two frames. Sportsman, with widely varied songbook and mobility, come up with something good for family fare.

William is speedy and bright "High Time." Then unwork "I.S. M.F.I." interspersed with "To My Heart" and "Good Day." He's got a good deal of material, but it's not all top-notch. He's got a good deal of material, but it's not all top-notch. He's got a good deal of material, but it's not all top-notch.

Charles Hughes, a top-notch comedienne, bawling into rock paves and a good Terpsichore. She's a top-notch comedienne, bawling into rock paves and a good Terpsichore. She's a top-notch comedienne, bawling into rock paves and a good Terpsichore.

Bob Williams, joining with an all-top-shot rump with his top canines, sips his. Inert bawling sings by his water poured rollers in the ashes, contrasted by fox trotter backing on a storm by sneezing, moaning, coughing, etc., on commands. *Joan.*

Le Ruban Bleu, N. Y.

Mary Mayo, Bessie Graham, The 4 Riffs, Julia Monk, November, Lita Trio; \$3.75, \$4.50 minimum.

Le Ruban Bleu, too, all practical purposes, adheres to the full intercity scene. Its person after the usual comedy, but it's not all top-notch. Its person after the usual comedy, but it's not all top-notch. Its person after the usual comedy, but it's not all top-notch.

Julius Monk, centerstage in charge of the night show policy, has developed a top-notch comedienne, bawling into rock paves and a good Terpsichore. She's a top-notch comedienne, bawling into rock paves and a good Terpsichore. She's a top-notch comedienne, bawling into rock paves and a good Terpsichore.

For some time ago, who thinks the French and doing, singing, dancing and purports to prove it. It's not all top-notch. It's not all top-notch. It's not all top-notch. It's not all top-notch. It's not all top-notch.

Hotel Statler, N. Y.

CAFE ROUGE Boss Maconia Orch. (18), with Maconia, Al Jannone; cover \$1.50, \$2.

At a summer shutdown the Hotel Statler's Cafe Rouge reopened Friday (7) for the fall and winter season with the same house band policy that has featured the spacious room in the past. Rust Morrison's combo is the present outfit, while Ralph Flanagan replaces on Oct. 1 and Ray Anthony comes in Dec. 17.

A hardly potent, Morgan has been among the top dancers for almost a score of years. His style, like that of Guy Lombardo, varies little with the passing years. It's not a flashy group with trick arrangements and artificial values, but a sound musical organization which stresses a listenable melody and a tempo adjusted to the tastes of the more mature dancer.

Composed of five brass, four reed, six violins and three rhythm, the band concentrates principally upon nostalgic tunes plus an occasional pop. Obviously, this type programming finds more favor in the over 35's audience than in the younger set. But it pays off at least on the basis of the opening night comfortably filled room.

Attable and general, Morgan contributes a vocal now and then as does a few of the band. A showpiece of the band has a 1934 old songstress who holds her own. It's not all top-notch. It's not all top-notch. It's not all top-notch. It's not all top-notch. It's not all top-notch.

During the making of a record, some of the band's top-notch comedienne, bawling into rock paves and a good Terpsichore. She's a top-notch comedienne, bawling into rock paves and a good Terpsichore. She's a top-notch comedienne, bawling into rock paves and a good Terpsichore.

Statler to Havana-Madrid

Leonard Statler has resigned from the Leonard Green Agency to do the talent booking for the Havana-Madrid, N. Y. He will, prior to joining Green, work with the Miles Inkala agency.

Numerals in connection with bills below indicate opening day of show whether full or split week
Letter in parentheses indicates circuit: (PM) Panchon Mercer; (I) Independent; (L) Leew; (M) Moss; (P) Paramount; (S) S&K; (S) Stall; (T) Tivoli; (W) Warner
(WR) Weller Reads

aden of 192
RICH GARDEN
PITTSBURGH, Sept.
dition of ice
to acts and 30 s
John H. Harris;
ster, Hale, Rus
Robert Dench,
Alexander, custom
Littlington, ex
Karlsruhe, acts, d
British lighting,
N. Jackson, ex
drian director, Jer
Brian McDonald
the Gardens
Sept. 4-18.
Anna Almond,
Thomas &
the Ohio Smoot
Maxwells (12);
Patti Phillips,
Konrad, Jeanne
man, Larry Jack
son, Paul Castle, J
Bauer; lee (c
acts (20).

Conducting and arrangements of Jeri Mayhall add a lot, and his musical backgrounds give everything a lift, while Brian McDonald on the bandstand handles all of the announcements effectively. Reception for "Ice Capades" locally has always been big, but nothing like this year. — **Cohen.**

ber after a
the seashore.
apologize for a
travaganzas, an
more than ever b
tution, if it isn't
comes close.
d to have cost l
of \$750,000 and
it. Costumes
very stop on the
colorful and d
tianship and
and a half ho
entertainment.
a "Ice Capades
Disney for its
and re-creatio
sila" fable on ice
e way Done

Conducting of Jeri May musical band thing a lift, on the band the announcement for has always like this

...singing songs from the bang-up job. P... in the Disney... mice, Jaq and... principal roles. I... Bobby Specht... right out of a... es. The two ke... every season and... have been r... this year. Lat... as Atwood and S... again, this time... the Ice Capets... display of o... put their cr... comedy in the cu... and all good

motion acrobats
his "Peep Show,"
their single spot
is back after
several years and
the art remains a
Esco LaRue, doing
tumbling in the aud
the barges on to th
Joe Setta and L
causes to fractur

drum majorette
Jamboree" nu
a campus of th
coats, etc.; Alan
a couple of e
le skating, and
ng spot knocks
That's old stu
onde however.
and arrange
all add a lot, an
grounds give a
while Brian McD
stand handles a
ments effectively
"Ice Capades" h
een big, but no
Co

House Reviews

Palace, N. Y.

Three Buddies, Ross & Ross, Albennie, The Fontaines (3), Bobby Shields, Roberto & Alicia, Benny Meroff (2), Nicola Paone, Milton Douglas, The Denvers (2), Ten Albert House Orch, "Mark of the Renegade" (U), reviewed in VARIETY July 25, '51.

Novelties and standards are merged for the Palace's current lineup. As per recent weeks, there's nothing extra-special on tap; just a nice bill with a Technicolor film.

Two veteran comics and one newcomer in the humor line are spotted five-seven-nine in the continuing 10-act professional. Next-closing, Milton Douglas earns his quota via fast-shooting gags and a large repertoire of mother-in-law jokes. The big guy also takes off on a neat philosophic ride while pursuing the "Sunny Side of the Street" route.

Other young oddities are Benny Meroff with patter, multiple instrumentation, a Ted Lewis hat juggling stunt and little bits of everything. One of the good everything is his tall, well-stacked frame whose s.a. doesn't hurt Meroff's miscellaneous chores.

Bobby Shields, a new comic in these parts (he's out of Boston), is reviewed under New Acts; ditto Ross & Ross, bag punchers; Nicola Paone, singer, and the Three Buddies, Negro tapsters, who open.

Albennie is a good mystifier with his black and white baby chicks. Uses two men from audience for comedy production which includes extracting the poultry plus coins from their persons.

The Fontaines, two males and a female, are deft actors featuring the girl's holding. Big stunt has her in a held backhand to snare a single light from prone partner. Her supported midair split is also good for a miff.

Roberto & Alicia are smart flamenco hoofers, complete with heel-clicking and castanets. A number sans accompaniment is particularly well conceived.

Hal Denver tees off with whip-cracking and rope twirling, but it's the knife and tomahawk hurling with Frau Olga as target that wins. During one stunt she's hidden behind paper and he's blindfolded. Finishes with flaming hatchets to blonde target.

Trans.

Casino, Toronto

Toronto, Sept. 7.
Connie Boswell, Frankie Marlowe, Four Evans, Buddy Lewis, Paul Remos and His Toy Boys (3), Jimmie Cameron, Archie Stone House Orch, "China Corsair" (Col).

Frankie Marlowe, a competent comic, is back at the Casino for a quick repeat following his recent local success with the Bob Crosby unit. On that occasion, VARIETY paid tribute to Marlowe's comely delivery, but pointed out that he was staying on too long, that the theatre management was chiding him for throwing the bill off time balance; that he was too enthusiastically and, with ill taste, intruding himself on Crosby and other acts that were therefore intriguing the cash customers. Marlowe is doing it again, despite warnings.

This time, when caught, he was so anxious to get on stage that he came out and interrupted a moving death scene in the climax of the feature film with yells to the projectionists to "turn the thing off" because he was "arin' to go and the customers had paid to see him. Marlowe then went through his Bob Crosby unit act seen here a few weeks ago; repeated his opening twice over for a few latecomers who had missed his entrance.

In his swift propulsion to local marquee billing, Marlowe should cease staying on too long, particularly when he persists in upsetting time schedules and interferes with the appearance of such a fine artist as Connie Boswell, on whom worried customers were lamentably walking out. (Weekend plan of fed-up management was to have Miss Boswell come on next to closing and have Marlowe follow for his overtime stay, out of which he can't be talked.)

Otherwise, it's another neat bill that Murray Little has assembled. Connie Boswell is on in full-stage silver and blue set, with house band tiered, for a medley of "Smiles" songs, her whistling interludes, her terrific "Basin Street Blues" and "Old Smoky," plus her piano work and two beautiful costume changes done onstage in cute strip-tease chatter. Despite long running time of bill, Miss Boswell has to beg off.

All to enthusiastic response, the Four Evans score on the comedy taps of Marietta and her brother Les, the softshoe and clog routines

of their youthful-looking parents in white tails and toppers, plus a rousing quartet family finish.

Buddy Lewis also has no difficulty in his salesman pitch, his impersonations of stage and screen stars; ditto Paul Remos and his little people in their clever acrobatics and clowning, with Marlowe following for his pratfalls, tumblers into the aisles and the orchestra pit; his insults to individual members of the audience, the management, the house band's alleged lack of musicianship, his hurrying of impedimenta. Once again Marlowe can stay up there if he takes management advice and stops being too stage-struck.

McStew.

Apollo, N. Y.

Buddy Johnson Orch (15), with Ella Johnson, Arthur Francis, Meyer & Walker, Roy Dondalar, Baby Scruggs, Timmie Rogers, "North of the Great Divide" (Rep).

This is one of the best integrated bills the Apollo has come up with in some time. Blending of comedy, song and dance comes across with sock results, and pewholders seemed eager for more at third show opening day (7), despite overlong running time of 80 minutes.

Show gets off to a frenetic start with the Buddy Johnson crew dishing out a solid arrangement of "Super X." Comprised of five reed, seven brass, two rhythm and maestro at keyboard, orch displays top musicianship hyped by expert stage savvy. Throughout several instrumental Johnson and his sidemen move and play with a zest that projects. Such numbers as "Chicken Gumbo," a calypso, and "Hucklebuck," a fast-paced item, get top reaction.

Ella Johnson, the leader's sister, handles a pair of vocals really. "Till My Baby Comes Back to Me" and "I'm So Glad" show her mellow piping qualities to advantage. Arthur Francis, a good looking, well constructed chap, works through his set for plenty of effect. His modulated baritone on "I Cry" and the old Larry Clinton tune, "My Reverie," indicates that he's ready to step out alone in the male vocalist sweepstakes.

Meyers & Walker, comedy-terp team in the opening slot, are listed under New Acts. Roy Douglas, olay ventro turn, sustains comic mood despite some weak material. Windup, which has him grappling with the dummy in attempt to pack the latter in a suitcase, is sock showmanship. Changes in pitch as he opens and closes the suitcase, when the dummy is packed in, get hefty miffs.

Baby Scruggs, who appeared here only two weeks ago, is next-to-closing with her sexy body wriggling terps that wrap up the house. She gets plenty of wolf howls throughout the scorching 10-minute.

Timmie Rogers winds up the layout with his well timed patter and semi-topical special song material. Rogers works fast in his monolog turn and projects enough enthusiasm in his specialty songs, mostly penned by himself, to overcome shortcomings in material. His warm personality comes through easily, and he captures house in closing session as he mingles with pewholders in front rows, bringing them up front for some frantic dancer bits.

Earle, Philly

Philadelphia, Sept. 8.
Joe Thomas Orch, Wynonie Harris, Lil Green, Fox & White, Erroll Garner Trio; "Hurricane Island" (Col).

The Erroll Garner Trio, which winds up the new Earle vaude, is in sharp contrast to the other musical segments of the bill, which offers the Joe Thomas orch, the lusty-voiced Wynonie Harris and the equally throaty blues singer, Lil Green.

Garner's nicely modulated pianists make for a quiet close compared to all the jumping and rocking preceding him. But if spotting the trio this way doesn't furnish a strong curtain, the group gets the best reception and most attention.

Popular here through recordings, as well as nitery appearances, Garner doesn't even bother to announce his numbers, and solid applause greets the opening measures of "I Cover the Waterfront." The trio (piano, bass and drums) are also heard in "My Heart Stood Still," "Gypsy in My Soul" and "The Nearness of You."

Joe Thomas and orch are mounted on stage for the opener, and stay on throughout except for the Garner act. Paced by the maestro's sax, the crew, kicks off

with a jump medley, and then Thomas really soars with his six-man combo for solo-filled and rhythmic arrangements of "Castle Rock" and "Fish Tail." Lil Green, sheathed in silver lame, draws whistles as she comes on, and she projects in blues style such salty items as "I Want a Good Man Bad," "In the Dark" and "We're Going to Rock This Joint."

The comedy duo of Fox & White, partly because they are the only non-musical act on the bill and mainly because they have some amusing, and relatively fresh material, score really. They try a little dance and even a patter song, but they master heat with their banter, particularly a narcoleptic routine, which gets good laughs in spite of its subject matter.

Wynonie Harris, also highly regarded by Earle audience, receives a big welcome. Harris, who is very farcical, although somewhat lacking in variety, he breaks it up with "Don't Roll Those Blood Shot Eyes at Me" gag.

Oriental, Chi

Chicago, Sept. 8

Xavier Cugat Orch (17), with Abbe Lane, Johnny Morgan, Los Baranos (2), Dolores, El Gringo, Otto Bolivar, Diabolo, Jose Balcanzar, "Temple Against O'Hara" (MGM).

Despite the fact that the Oriental is passing out currency to three acts this week (Sherman Hayes, crew and the relief group), Xavier Cugat may be one of the few bands extant that's worth the extra nut. It's likely that everyone will walk away pleased this week, from management to the Latin aficionados to burlesque habitués who walk in by mistake.

Cugat is staging his venerable hip-and-thigh show to plenty of response, though it's improbable that any of it will be new to pavers. Cugat does his standard clowning bits, tosses off duds at the sidemen and occasionally rips off a violin passage. Rest of the show is fast and furious. The gals, Abbe Lane and Dolores, put on a perpetual motion exhibition with their non-stop footwork.

Los Baranos, lad and lass mambo team, does its raucous terping with more gusto than talent. Routines for the most part are carried out in supple fashion. Pair's apparent firelessness and lively dancing get them across easily.

Comic Johnny Morgan needs material urgently. In his case the lack of fresh banter is particularly unfortunate, since he has the mug, the delivery and the timing to be a top-rung comic. His mainstay, a hokey handkerchief bit, gets over solidly, but his prelin quips are either borrowed or old.

Abbe Lane's progress, as a singer has been virtually zero since she joined Cugat. In fact, there's a slight regression—Her stage savvy, gestures, delivery and phrasing all could be worked over. Her "Say Si Si" and a novelty tune, "Cocacornuts" are her best efforts and get her over adequately. Her chirping aside, gal is a welcome addition to any band via her nifty garb and nigh miraculous torso.

Balance of the Cugat menagerie is top-notch. Tamborist El Gringo gets plenty of spark into short turns, and Otto Bolivar keeps pace with his volatile warbling of "Hawaiian War Chant." NBC musician Jose Belhancourt does an outstanding marimba turn, and both Dolores and Diabolo provide plenty of eyeappeal on the stand.

Cugat orch is impressive on two Latin instrumentals in the warmup.

Mel.

Chicago, Chi

Chicago, Sept. 7

Meribeth Old, Pitchmen (3), Bunny Briggs, Rona Vincent, Bryan Farnon Orch; "On Moonlight Bay" (WB).

After last week's Milton Berle-Dugmar bill, this house retrenches with one of the weakest layouts of the summer. Partly responsible for the slowness opening day (7) was the absence of seat-holders. Those in attendance sat on their hands for the entire 55-minute bill, emerging from their daze only for clearer Bunny Briggs.

As past performances have proved, this BAK flagship cannot bag a vaude show in favor of its flag with any measure of success. This week the lack of a potent marquee draw is far and away the biggest handicap.

Headliner Rona Vincent is a hometown boy and makes a strong bid to cash in on the fact. Despite this, his name doesn't register in the Windy City, and his standard safe material, which he purveys for 20 minutes, doesn't register either. All things even, Vincent's a pleasant enough comic.

(Continued on page 61)

New Acts

CONSTANCE MOORE

Songs
25 Mins.

Copacabana, N. Y.

Constance Moore, from pictures, has bursted in the Hollywood hit list and also has been around in class, saloon circles. She is dominantly a polite, hotel-room type of singer but that doesn't mean she can't hold her own in a mass arena like the Copa. She will do even better when her overlong songs are edited down. Miss Moore seemingly mistook every applause as a command for another number with result she did three too many.

An authoritative and beautiful personality on the floor, Constance is guided in an ultra creation of the present. Miss Moore is more Person or Wedgwood than Copacabana. None the less she impresses despite her generosity of repertoire. On the subject of repertoire, her pacing is such that her best songs are the last three and this is at a point when she is overboard on running time.

She should elide some of the early stuff, and she should also elide something really special for her personality. At the moment, while she's cutting from less familiar production sources (legit and blues), she is more the less "released" material. Fact is somebody has done "Laurie" before her just as the "Last Song" from that Milton film—let's be likewise familiar about not overly popular. "You Can't Take It With You," "Never Underestimate the Power of a Woman," "Lullaby of Broadway," "Crush On You," "Plenty of Nothing" are also among her numbers.

Of course, her TV guesting while east, is a foregone conclusion.

Abel.

GEORGE HOPKINS

Comedy
15 Mins.

Village Vanguard, N. Y.

George Hopkins, youthful newcomer in the cab circuit, has hit the situation with insufficient fresh material. He has a bright, breezy manner and is not looking bad.

Early part of his turn produces excellent results. He has some cute stories and likable patter. However, he begins to lose his audience when he goes into fairly standard impressions. His dissertation on Gene Autry suffers by comparison to a similar bit by Jackie Miles.

Inasmuch as this spot frequently provides an intellectual note to its entertainment, comes with standard material does not fill the requirements. The early part of his routine indicates that he has the men for a room of this type but not enough material to make a thorough impact.

Joe.

NICOLA PAONE

Songs
10 Mins.

Palace, N. Y.

In his initial Palace appearance, Italy's Nicola Paone earns a nice score for himself via the vocal-guitar route. At one point he displays guitar for flute. His voice is big, and some of his intro patter and interpretations seem a bit precious.

Some of his numbers are in what appears natural Italian accent, others in straight mother tongue. Present songbook is mostly special, being slanted to those who savor the language, also the mannerisms. A more familiar library would help "Donkey Serenade" windup is Anglo-Italian, a neat vocal exercise.

Trans.

BORRY SHIELDS

Comedy-Song
9 Mins.

Palace, N. Y.

This youngster does a bit of everything—impressions, terps, singing. Takeoffs on Ink Spots and Frankie Laine derive some of its lifts via playboy with pitem. Simultaneously, his "Cumbachero" is audience participation stuff.

"Bag Mog" windup brings a costume change, and here, too, the orch supplies the noise. Has pleasant, engaging manner, but should build his act independently before essaying so much offstage construction. As it stands, just a nice act.

Trans.

THREE BUDDIES

Tap Dancing
3 Mins.

Palace, N. Y.

The Sepian Three Buddies provide a good tap-terping warmup for the Palace's current bill. They have rhythm and style, and each member shows up well in the solo challenges.

In a novel finish they operate treadmill fashion as their appendages bear strub and sparks. A hard-working trio who should go places.

JOAN HOLLOWAY

Dancing
7 Mins.

Waldorf Astoria, N. Y.

Joan Holloway, formerly of Hollywood Sisters, is a refreshing bachelorette who shows off to advantage in a room where most acts, especially dancers, invariably have tough going. There is no raised platform here.

Cute-looking and costumed neatly, she shows nice gams and clear taps in her opening number, and then does an interpretative dressing bit that is cute and is an attempt at doing something that takes her out of the ken of being just another dancer. After a few moments on the floor, her hair manages to get somewhat awry, and she does something to look it in check, perhaps a shorter haircut would do it. But otherwise, Miss Holloway gives good account of herself.

Eden.

MEYERS & WALKER

Comedy-Dance
15 Mins.

Apollo, N. Y.

Meyers & Walker, Negro team, dish out a brand of comedy and terps that limits their appeal to only moderate priced venues. Displaying a sort of "Mutt and Jeff" quality, team opens fast with some early terps but slows down as they work into overlong patter. Gosh is marred by vintage material and frequent segues by Walker, the tall one, into a swish routine.

Team adds some comic values to turn when they bring on a beat-up vibrump for a cany interpretation of Laurel Hampton. They close to a good null in a jitter-bugging bit that shows some top speed stepping. Walker dances, in this one, sans pants, but in red, long johns to get some added zuck.

MARY MAYO

Songs
14 Mins.

Le Ruban Bleu, N. Y.

Mary Mayo, who has done tele and is on the Capitol roster of diskers, is making her first nitery stand here. She has the makings to the nitery circuit.

Miss Mayo has warmth, delivery and charm plus a voice that encompasses more than the ordinary range. In addition, she has looks and personality to qualify her for the smart spots, though she must get a more sapient tune selection. And she requires simpler arrangements. But without, Miss Mayo indicates bright possibilities.

Joe.

ROSS & ROSS

Rag Punching
6 Mins.

Palace, N. Y.

This bag punching duo—Lanny & Margie Ross—can dress any situation nitily. They not only excel in orthodox punching via fists but recruit elbows, feet, knees and noggin, hitting the leather from all angles and positions.

When seemingly through with their multiplicity of dextrous chores, the male surprises with a live-bag setup in which he tattoos the objects swiftly in various directions, using knees, head and hands. His attractive partner contributes skillfully to the prelin routines with rhythmic work. Their virtuosity receives a solid lighting.

Trans.

NBC's 'Spectaculars'

(Continued from page 1)

However, NBC's video chieftain, had planned the "spectaculars" as a Sunday night showcase, when it appeared that Colgate would pick up the tab on its "Comedy Hour" on a three-weeks-a-month basis, leaving the fourth week open. Thus the plan was to have Philo re-linquish its "Playhouse" dramas every fourth week, with Philo and additional clients sharing in sponsorship of the 8 to 10 "spectaculars."

NBC is currently studying the time availability and the cost mechanics before making its final decision. The 9 to 11 period on Tuesday nights, following Milton Berle, is looked upon with favor, in which case the present clients, including Procter & Gamble and Old Gold, would relinquish their regular shows every fourth week to participate in bankrolling the two-hour super-attraction-NBC figures, too, that the one-month "spectaculars" could be rotated into different nights, with each one mapped perhaps three months in advance to formalize deals with the clients occupying these time periods.

Granite State Barns End Best Season; 'Hubbard' Big at Westport; Other Bits

Manchester, N. H., Sept. 11.—Summer theatre season just closed in New Hampshire was the best financially since the first straw hat establishment, 20 years ago. Producers reported that most of the owners showed a profit during the past season, and that natives and summer vacationists alike flocked to see shows of N. Y. calibre, with film stars coming to the Granite State to appear in a number of the attractions.

One of the newest establishments, the Lake Region Playhouse in Gilford, used not only a high-priced, visiting star policy, but also a road-show system which brought in Broadway players. Gerald Newmark, manager of the Playhouse, reported that one of the most popular presentations during his profitable season was "Brigadoon," which drew some of its support from the Gilford village church choir.

New Hampshire's original owner, Francis Cleveland's 21-year-old remodeled country store in Tamworth, the Barnstormers, recorded a profit, although Cleveland, son of the late President, said the volume was somewhat less than in past seasons because of what he described as "resistance to luxury spending."

However, in Keene, Beatrice Booth Colony reported that the Keene Summer Theatre had gone decisively in the black for the first time since she and her husband, Alfred Taylor Colony, opened the establishment back in 1935. Mrs. Colony attributed the improved situation partly to a revival of musical shows. One of the final presentations at the Keene Theatre was "Heaven Comes Wednesday," an original musical play by Gordon Jenkins, which attracted packed houses.

Much attention was centered on the new Raymond Summer Theatre, founded by Mrs. Susan B. Hutchinson, 76-year-old widow of a steel company executive. She had New York casts for such Broadway hits as "Born Yesterday," but also made room for promising young talent from New Hampshire. "We had a bad season," Mrs. Hutchinson reported, "but we don't consider it the grave of an idea—just the first rung on the ladder."

The Merrimack Players in Concord had a 33% increase in business during the past season, with 90% of the patronage coming from New Hampshire people. Manager Betty Lou Froustet reported. She prefers the resident, cast system over the package show plan.

Everett Austin, owner-director of the Windham Playhouse, reported that his 1951 business chalked up a record.

'Hubbard' \$11,350, Westport

Westport, Conn., Sept. 11.—"Kin Hubbard," co-starring Josephine Hull, Tom Ewell, June Lockhart and John Alexander, final bill of the '51 season at the Westport Country Playhouse, rolled up a hefty \$11,350 on the week's tryout engagement. Gross is considered exceptionally good for this time of year, as many Westport summer residents make the trek back to Manhattan Labor Day weekend.

Play closed Saturday night (9) to have certain revisions made in the script by author Lawrence Riley. If these are accomplished, Tom Ewell and Philip Langner, who own the rights to the script, hope to bring the play to Broadway.

'Susan' \$15,100, Boston

Joan Bennett wound up her straw hat tour in "Susan and God" with a whopping \$15,100 at the Boston Summer Theatre last week, setting an all-time record for the 12-year-old outfit. Opening night Monday (3) took in a record \$2,160. Manager Lee Falk already has asked actress to return next season for a two-week engagement.

Miss Bennett has had several winter legit offers, which she's turned down because of TV and pie commitments. Alfred de Ligré wanted her to tour in "Bell, Book and Candle" and Richard Krakeur sought her for the London company of "Affairs of State." She was also approached by Clifford Hayman for a Judith Kandel script, to be staged in N. Y. by Michael Gordon in January.

With her daughter, Melinda Markey, playing with her, Miss Bennett appeared in "Susan and

God" in seven theatres this summer, including La Jolla, Ivoryton, Newport, Princeton, Marblehead and Boston. Show set house records in all spots. Miss Markey is being considered for the new Clare Boothe Luce play to be directed by Eddie Dowling.

'Home' \$5,000, Olney

Olney, Md., Sept. 11.—Leo G. Carroll in "Home at Seven," which opened cold at the Olney Theatre past week, never caught on with the public, racking up a low \$5,000 for the week. Though the second lowest take of the season, straw hat management broke even, thanks to a favorable percentage deal with star Carroll. Though the Sheriff whodunit was unanimously panned by local drama desks, performances, particularly that of Carroll, was just as uniformly kudoed. With fall definitely in the air, however, this was not enough to launch a newcomer at a theatre 20 miles from Washington. Future of the show, a British import, will be decided after next week's run at Bucks County Playhouse, New Hope, Pa. Carol Bruce in "Pal Joey" opened tonight (11) to a fair audience, which is expected to build after the score is in. The country theatre anticipates sellouts for its final two weeks—return of Jessica Tandy and Hume Cronyn in "Fourposter" next week, and preem of the '51 version of "Music in the Air" starting Sept. 25.

Arden \$8,500, Grist Mill

Andover, N. J., Sept. 11.—Eve Arden in "Here Today" rang down the curtain for the season at the Grist Mill Playhouse here with a whopping \$8,500 gross for the week, topping by some \$500 the highest previous week in the Grist Mill's two year history.

The Grist Mill, a 786-seater in northwest New Jersey managed by Robert E. Perry, played a 15-week season this year; three more than last. After a slow start, boxoffice business picked up sharply around the end of June to hit several high spots during the summer. Previous banner weeks this year were "Brigadoon," Burgess Meredith in "The Silver Whistle," "Pal Joey" and Claire Luce in "Streetcar."

'Mabel' \$11,300, Salt Creek

Chicago, Sept. 11.—Marshall Milgat wound up his first season at Salt Creek Theatre, Hinsdale, Ill., with a holdover week of "Miss Mabel" with Lillian Gish. It was only \$200 below the season's top grosser, the opener, "Glad Tidings." With extra Labor Day matinee and night, show was jammed at almost all performances. Show did \$11,300.

Milgat is talking about an earlier season next year and will try to include more tryouts. Many of his biggest grossers were pre-Broadway dry runs.

Malden Bridge Winds Up

Malden Bridge, N. Y., Sept. 11.—The Malden Bridge Playhouse, which originally planned to close its season Sept. 23 with Rose Franken's "Soldier's Wife" as the final opus, dropped the curtain Sunday night (9) after the 10th tryout performance of Richard Kirk's drama, "Behind the Badge." Manager Walter Wood said that a number of the youthful company had obtained theatre positions or made other fall-winter commitments, and that it wouldn't be possible to cast "Soldier's Wife" up to the straw hat standards.

Lateness of the season, unfavorable weather and the shuttering of other area summer operations were additional factors in the decision of Wood and his wife, Eunice Osborne (director). The Playhouse, a converted barn, held productions for two weeks this season. Top was \$2,40.

Booking Lack Darkens

D.C. Gayety Two Weeks

Washington, Sept. 11.—Following its single week pre-Broadway engagement of "Love and Let Love," which opens its season next Monday (17), the Gayety Theatre will go dark for two more weeks, due to lack of bookings.

Town's sole legit then reopens Oct. 8 for a fortnight of Edward G. Robinson in "Darkness at Noon," to be followed by two weeks of "Kiss Me, Kate." Then, Nov. 5, it has one week of Jose Greco's Spanish Ballet scheduled, followed by two weeks of "Moon Is Blue."

Albany Court Cuts Down Playhouse Assessment

Albany, Sept. 11.

Malcolm Atterbury's Playhouse is assessed for 1952 taxing purposes at \$71,000. The city had fixed the figure at \$91,000, but accepted a court-ordered reduction to \$71,000. Most of the other properties in the two-block downtown area, where the city proposes construction of a city office building and auditorium, are assessed at court-reduced valuations.

Mayor Erastus Corning told Atterbury last spring that he could proceed with plans for a fifth stock season. Work on the new building will not start for at least a year, and possibly longer. A Chamber of Commerce poll showed a majority of members opposed to the site.

Ownership Hassle May Stymie Showing of Hit Ballet Number at Met

Action brought in N. Y. Supreme

Court last week may affect presentation of a ballet, "Le Jeune Homme et la Mort," which was the big hit of Ballet Theatre's Broadway run last season, and is regarded as the troupe's biggest draw this year. Company is due to open a N. Y. run at the Met Opera House Sept. 20, with "Le Jeune" as one of the opening-night features. Ballet, a grim, powerful work about Death leading a man on to hang himself, stars two French dancers who are guest stars with the troupe, Jean Babilée and Nathalie Philippart.

Action was brought by Roger Eude, former director of Ballets des Champs Elysees and currently manager of Theatre des Champs Elysees, Paris, and Artists Associates, a French dance group, against Ballet Theatre Foundation and several individuals connected with Ballet Theatre. Eude claims ownership of "Le Jeune" which was first staged by Artists Associates on tour in France in March, '51. Eude says he commissioned choreographer Roland Petit, librettist Jean Cocteau, designer George Wakhevitch and the late Christian Bérard (as costumer) to do the work, and that it was never authorized for performance here.

Eude asks for a permanent injunction to restrain future "Le Jeune" performances at the Met, as well as an accounting for performances given by Ballet Theatre last spring.

John Onysko, Ballet Theatre's controller, in reply stated that the work is owned not by Eude but by Cocteau and dancer Babilée, who authorized its performance here; that plaintiff's motion is defective; that plaintiff set forth no property rights and no terms of contract with the quartet mentioned; that Ballet Theatre had had no direct word on the matter from the plaintiff in Paris, who had ample time to get the proper affidavits presented. Onysko saw something strange in Eude now trying to stop the "Le Jeune" presentation two weeks before the season's opening.

Justice James McNally reserved decision on the suit. Ballet Theatre advises that it hasn't any plans for replacing "Le Jeune," and doesn't plan settling with Eude.

Ballet Theatre has cancelled one of the three premieres set for this month at its Met Opera House, N. Y., engagement. This is "Mancinella," South American ballet choreographed by Madeleine Rosay, onetime chief choreographer of Teatro Municipal, Rio de Janeiro. Mme. Rosay came to N. Y. with her husband about 10 days ago and has been working on the number for a week. She had set it physically, ready for rehearsals, when BT's management decided it would be unsuited, and cancelled it. Announcement of the choreog's coming to N. Y. caused quite a stir in Brazil last season. Her present plans are uncertain.

Arden Artists Theatre

Sets November Season

Wilmington, Sept. 11.—Artists Theatre, Inc., winding up a successful straw hat season this week at nearby Arden, is set for a four-week stock season in November at the Playhouse.

Director Windsor Lewis decided on plan after getting pledges of support from his summer patrons. Only show set definitely is "Detective Story."

Inside Stuff—Legit

Richard Aldrich, who operates four summer theatres in Massachusetts, says that this season has proved to him that his big houses, at Dennis and Falmouth, must operate on the star system to survive. "The public would rather see a play featuring a famous star—who may not necessarily be a good actress—than a better play by a good cast without stars," he said. Aldrich, now in the Navy on intelligence service, visited the Cape last week for the season's windup, and discussed the situation. He said he had planned an experiment at one of his houses, of good plays with good casts but without stars, hoping to build up a permanent resident company. Few people came, but when they had guest stars, the theatre was jammed. "So next summer we shall run completely on the star system at both theatres. If a star is willing to come ahead of time and rehearse for a week, good; we'd rather have it that way. If a star wants to bring virtually her entire cast and arrive only in time for a Sunday night rehearsal and to check on our props and scenery, all right, too."

Aldrich hopes to be out of Navy service in two or three months.

Mary Morris, now on the faculty of the Carnegie Tech Drama School, was paged last week by Judith Anderson for the role of the nurse in "Medea" just a few days before troupe was to plane out for Germany and an engagement at the Berlin Arts Festival. Part was to have been played by Blanche Yurka, who withdrew from the company at the last minute, and Miss Morris, who had previously done the Greek tragedy in summer stock, took over with only a couple of rehearsals. Tech granted Miss Morris permission to make the trip inasmuch as it meant that she would miss only the pre-opening entrance technical exams at the Drama School.

Music Circus at Sacramento, operated by Russell Lewis and Howard Young, started its season badly, but wound up much more favorably. Outfit lost about \$2,000 weekly for the first six weeks, but the shows kept building. Finale, "Annie Get Your Gun," gave producers an operating profit of about \$7,000. Season, as a result, ended with enough of an operating profit, so that they were able to retire about 10% of their original \$30,000 permanent investment. Producers not only plan making event a permanent affair, but are pondering a limited spring or fall season next year in some other part of California, perhaps in the Los Angeles area.

Tough 'Mandarin' Ballet Looks New City Center Hit

As chief attraction of its new fall season, the N. Y. City Ballet gave its first premiere last Thursday (6) at City Center, N. Y., in "The Miraculous Mandarin." Choreographed by Todd Bolender to Bela Bartok's music, with libretto based on Melchior Lengyel's story, the work is a grim, gripping thing, and has all the earmarks of a hit.

Brutal story isn't for the squeamish, and lack of strict dance patterns won't please ballet classicists. But Bartok's vivid, descriptive score and the sheer animalism of the libretto make it stand out, so that even those who don't like the work, either for its subject matter or dance treatment, have to admit its impact.

The "Mandarin" yarn has had its official troubles, being barred twice from production in Europe since its inception. Bolender's dance version follows the story line, with some easing up on the sex and lust angles. But story is still essentially that of a gang of hoodlums, led by a sex-ridden femme, who meet an unusual victim in a Chinese mandarin. Latter's lust for the dame is so powerful that it survives beatings, even a hanging. Only when the femme softens, to satisfy the mandarin's desires, is the latter made mortal enough to succumb to the gangster's muggings.

Choreography is uneven and thin in spots, and the story is mimed rather than danced. Melissa Hayden and Hugh Laing portray gang leader and mandarin with vivid ferocity. Alvin Colt's unusual ladder-like steps decor and Jean Rosenthal's lighting add much to the effectiveness, while Leon Barzin leads the orchestra in a resounding performance of the powerful Bartok score.

Bron.

Muny Opera in Black By Small Margin in St. Louis

St. Louis, Sept. 11.—Finishing its 33rd season in the black by a slim margin, the Municipal Theatre Assn., sponsor of all fresco entertainment in the Forest Park Playhouse, has returned checks totaling \$145,000 to 1,255 guarantors. Three performances were lost due to rain, and threatening weather during the first half of the season, slowed down duet purchasers. The organization also encountered difficulty in disposing of low-priced seats.

A small hike in the admission scale offset increased production costs. Guarantors have lost no coin during the history of the organization. The attendance for the season was 723,026, a drop of 84,160 from the 1950 total of 807,166. The seven-night stand of "Wizard of Oz" drew the banner attendance of 77,741. A total of 126,306 payees attended the 14-night stand of "The Great Waltz."

'Pan' Tour Being Booked Despite Its Late Start; Brisk Bidding on Coast

Touring production of "Peter Pan," starring Veronica Lake and Lawrence Tibbett, has its first six weeks definitely set, from Oct. 10 to Nov. 24. Six weeks in California are lined up to follow, with plans for a return then to Chicago and Detroit, where the show did well last season. Show is being pencilled in by David Libidins, indie concert manager and booker whose forte is ballet bookings.

Although he started booking late (on Aug. 3), Libidins expects a full season of dates, till the end of April. Signing of Tibbett to appear opposite Miss Lake has stirred up a lot of interest, according to Libidins, especially in longhair and educational circles. Universities have been putting in bids for the show. U. of Indiana at Bloomington, with 3,800 seats, inked for three nights. Peter Lawrence, show's sponsor, wants big auditoriums instead of legit houses. Show is a very heavy one, too big for one-nighters, and Libidins' problem has been to set weeks and split-week stays. Lateness of booking, he says, has limited him to leftovers of big auditoriums, already signed for other events.

As to Coast bookings, Libidins claims three outfits are currently vying for "Pan" in L. A. and Frisco, the Shuberts and UBO for the Biltmore and Curran, the Phil harmonic for L. A., and a third party undisclosed. Tour is to open Oct. 10 in Baltimore, at the Lyric (a concert hall).

U.S. Trio Heading Cast For Aussie's 'Moon' Bow

"The Moon Is Blue," with a set of U. S. leads in June Dayton, Dean Harens and Blaine Corder, is due to preem in Australia, for J. C. Williamson Theatres, at the Comedy Theatre, Melbourne, Friday (14). Play was directed by John Casson, son of Dame Sybil Thorndike and Sir Lewis Casson. This is Casson's first Aussie stint. This is Casson's first Aussie stint, on a two-year pact with Williamson. He's to stage "Kiss Me, Kate" for them in January.

Also set to preem Friday, at the Theatre Royal, Sydney, will be "September Tide," starring Evelyn Laye and Frank Lawton. Engagement will run eight weeks, with the duo then appearing at the same house in "Bell, Book and Candle."

"Worm's Eye View," which has run almost 12 months in Melbourne and Sydney, closes at the Theatre Royal, Sydney, today (Wed.), and is set for an extensive tour of New Zealand. William Hodge and Bobby Mack head the cast.

"Brigadoon" opens at the Theatre Royal, Adelaide, Saturday (15).

'Fledermice' Rivalry Tinkles On As Equity Troupes Prep Tours

Two "Fledermice" are set to flutter around the countryside, with settlement of the Equity-American Guild of Musical Artists' battle and the D. C. segregation problem. A special touring company of "Die Fledermaus," assembled and now being rehearsed by the Metropolitan Opera Assn., has been definitely booked for 18 weeks, starting Sept. 24, with another 10 or 12 weeks likely to be booked. A second "Fledermaus" troupe managed by concert impresario Sol Hurok will make a nine-week tour of the east and south in the fall, opening Oct. 15 in Hartford and closing Dec. 16 in Boston.

Fight between Equity and AGMA for jurisdiction, which Equity won, and the D. C. battle over segregation, which brought about switch of the Met troupe's Washington booking from Loew's Capitol vaudeville to the indie Capety legit, haven't exhausted interest in the two troupes, exploitation or publicity-wise. The twins will be passing each other on tour, one sometimes beating the other into a town. The Met's troupe will have a couple of Met names, although the principals have never sung at the Met. The Hurok company, however, will have an ex-Met name (Irma Petina) in its leading role.

The merry rivalry is likely to produce some unforeseen situations or complications, such as occurred last April in Boston, when the regular Met Opera troupe was on tour. Met general manager Rudolf Bing found it necessary to write a letter to a

(Continued on page 60)

Sabinson Affair Leaves Hard Feelings in Wake; Union Sets Precedents

"L'Affaire Sabinson," settled last week when producer Herman Shumlin was allowed to employ Lee Sabinson as company manager of "Lace On Her Petticoat" for "the duration of the run," has left some hard feelings; it is felt not to have settled certain problems clearly or completely, while setting up some interesting precedents.

Affair was completed by agreement last Thursday (6), signed by Shumlin, the League of N. Y. Theatres and the Assn. of Theatrical Press Agents & Managers, ATPAM had refused originally to take Sabinson into the union, when Shumlin sought this action under the union's "new blood" contract clause. Various reasons were given for this refusal, with the real ones never officially stated. Week before the play's opening, the ATPAM threw a picket line in front of the theatre (Booth, N. Y.) for eight hours, preventing truckers union members, who wouldn't cross the line, from unloading incoming scenery.

Precedent was set by virtue of this picket line, it being the first time in a quarter century that such a threat against a manager had been actually brought into being and the first time such a threat had been carried out against so sensitive a setup as a new play opening. Although the picket action prevented truckers from unloading scenery, it isn't as well known that members of the stagehands union were inside the theatre, awaiting such scenery, and got paid for their time. Shumlin only paid the regular hauling bill, even though the

(Continued on page 58)

Pitt Legit Due for Late Getaway; Only 1 Show Set

Pittsburgh, Sept. 11. It's beginning to look as if the Nixon will have its latest legit opening in years this season. Nothing definite in sight yet until around the end of October, when Fredric March and Florence Eldridge come in with Lillian Hellman's "Autumn Garden," although Gabe Rubin, operator of the house, expects a couple of others to break before then.

Season is bound to be better than the 1950-51 one, when the Nixon, formerly the Senator, which took over when the old Nixon was torn down, had only a total of 13 weeks.

Olivia Picks Male Lead As 'Candida' Tour Jells

Ron Randell has been inked to play the part of Morrell opposite Olivia de Havilland for the season's tour of "Candida," which Thomas Hammond will present. Casting is now going on for other parts.

Show, opening in St. Louis Oct. 8, will next play Kansas City and work its way to the Coast, where it will open for three weeks in Frisco Nov. 26. It will then work back, to open in Chicago Jan. 7. Hammond also plans to present the play in N. Y. next April 14 for four weeks.

Norris Houghton will stage, with Donald Oenlager doing sets and Motley the costumes. Joseph Moss will be general manager and Maurice Turet will go out ahead. Tour will be mainly under Theatre Guild auspices.

2 Cincy Shubert Houses for Sale

Cincinnati, Sept. 11.

J. J. Shubert, in a letter Friday (7) to Noah Schercher, resident manager, ordered the sale of the Cox and Shubert Theatres. Schercher made immediate contact with leading local real estate firms. He placed values of \$750,000 on the 1,300-seat Cox and \$1,000,000 on the Shubert, which seats 2,100.

The Cox, a legit house, was acquired by the Shuberts from the George B. Cox estate. The Shubert, converted from a YMCA building, is under lease to Midstates Theatres, exhibitors headed by Robert (Bid) Libson and Maurice White, and has been dark for six months.

Shubert's order followed his recent visit here, when the musicians, stagehands and ticket sellers' unions asked him for 10% wage boosts on new contracts from Sept. 1. Union reps said the old scales were unchanged for several years.

Shuberts have been renting the 2,500-seat indie Taft for musicals in recent years and playing dramatic shows in the small Cox. Also available for rentals is the 2,100-seat indie Emery auditorium.

Thus far no local bookings of road shows for the new season have been announced.

Westport Ends OK Season; More New Plays Good Sign

Westport, Conn., Sept. 11.

The Westport Country Playhouse, winding up its season last weekend (8), reports that business this summer was fairly good, "perhaps not quite as good as last year, due to the general decline in summer rentals this year."

Otherwise, report is bullish. "Developments this season indicate a resurgence of theatre throughout America," strawhat management felt. "More new plays were being done in the summertime and fewer recent Broadway hits, which is probably a good thing."

The strawhat found no difficulty getting scripts; "there seemed to be a large number of good new scripts," it advised. It also noted a large number of good package shows touring the barns.

The star system didn't seem to worry Westport as much as other localities. "The star system seemed to be, if anything, a little less stringent than in former years," it declared.

Frisco Original

San Francisco, Sept. 11.

San Francisco's Repertory Theatre has optioned "Ticket to Nowhere," original by Arndt Giusti, for October production.

"Room Service," with Harry Gibson, Ray Ford Barnes, Fred Gaudette and Stanley Weese, will open at the Repertory Theatre, directed by Robert Eley, Thursday (13).

What Price Originality

Ivy Tower Playhouse, strawhat at Spring Lake, N. J., last week gave the premiere of a comedy-mystery titled "Birds of Pres."

An old lady, obviously very much impressed by Esther Jane Orville's performance in the lead, was overheard saying on leaving the theatre: "She was really excellent. She must have been in the original cast."

Prep Boxtop' Tour For Coast Legiter

Hollywood, Sept. 11.

The "tear-of-the-top-and-get-in-free" routine is finally invading legit.

Taking a leaf from the Hadacol book, Wallace R. Parnell, under whose supervision the British play, "The Beaufort Affair," makes its U. S. bow at Las Palmas tonight (Tues.), is planning to take the show on the road on a free-admission basis. Parnell is an executive of Karsenal, an auto polish manufacturing firm, and his plan is to utilize the show as a business-getter for the commercial product.

Local cast has no particular names, but Parnell is looking for a name film star—male or female—to spark the touring version, which will get under way as soon as the local run is furnished. He's willing to go as high as \$5,000 per week for a name who will draw.

Vaude offerings sponsored by Hadacol having been drawing heavily, especially in the midwest, on a box-top admission basis, but "Beaufort" is believed to be the first play ever offered to the public on that basis. Top of the container will be the only fee charged and Parnell hopes to utilize large-capacity legit houses around the country.

New Hope Playhouse Hit By 5% Amus. Tax; Move Unprecedented in Barns

New Hope, Pa., Sept. 11.

New Hope Borough Council yesterday (Mon.), at its third session on the matter, passed a 5% amusement tax, which was aimed primarily at the Bucks County Playhouse strawhat, only amusement house in town. Theron Bamberger, Playhouse's producer, made an hour-and-half plea, before vote was taken, against the bill. Calling it "unfair and undramatic," Bamberger pointed out dangers of the bill to both himself and other producers.

Tax would bring town \$4,000 a year on his current estimated \$80,000 gross. Bamberger said, pointing out that the gross was down from the \$90,000 take his house had before the Music Circus, at nearby Lambertville, N. J., and video moved in. Bamberger said it was now "touch and go," as far as profits were concerned, adding that he had had only three sell-outs all season. On "Pal Joey," a big draw, the 423-seat house had only "an infinitesimal profit," he said.

Impost was also unprecedented, said Bamberger, no other barn being taxed in this manner. Businessmen also appeared in Bamberger's behalf, and Council was sympathetic, but solons said they needed the money.

Coast Legit Outlook Bleak; 7 Shows Listed

Los Angeles, Sept. 11.

Outlook is bleak for the new Coast legit season. Following U. S. bow of "The Beaufort Affair" at Las Palmas tonight (11), there's nothing in the offing in Los Angeles until Oct. 29, when the Biltmore Theatre, dark since Aug. 4, finally rekindles with a return engagement of the Ballet Theatre.

Current schedule indicates return stands will dominate at the LBO house this season with "Oklahoma," "Mr. Roberts" and "Kiss Me, Kate," also due for reprises. Pencilled in for December and next April are the Coast bows of "Member of the Wedding" and "Rose Tattoo," latter with the N. Y. company. No other shows have been definitely scheduled anywhere.

City Center Maps Musicals Setup Despite Straitened Budget, 50G Loss

Chicago Theatre Tuners Awarded 10% Pay Hike

Chicago, Sept. 11.

Aftermath of the lush legit box-office that the Windy City has enjoyed during the past few months has been a slight boomerang, with the American Federation of Musicians here imposing a 10% hike on legit musicians' salaries here. Along with the raise, minimum orchestra has been raised from four to six men. Three years ago when the theatregoing was at low ebb, the number was sliced from six to four. So, actually, this is just a return to the old contract.

New pact, handled by James C. Petrillo personally, hikes base pay from \$119 to \$130.90 for eight shows, including two matinees. The Harris and Shubert, only houses now operating, started the new rates Labor Day, with Sam Gerson, Shubert rep here, handling the details for the Shuberts and other theatre operators. Incidentally, the Palace, which switches to legit policy Sept. 20, will use 26 pit men.

'Charley' Tour Hinges on Bolger

Plans for a resumption of the tour of "Where's Charley?" may be clarified within the next two weeks. Ray Bolger, currently doing the Warner Bros. film edition of the musical in England, is to let producers Cy Feuer and Ernest H. Martin know this week whether the studio will exercise its option on him for another picture, or if he will be available for the original starring role again on the road.

If Bolger is unavailable, Feuer & Martin are considering Gil Lamb, Eddie Foy, Jr., or someone on the Coast for the assignment. Lamb played the part this summer in a production at Pitt Stadium and Foy did it at Dallas.

Nat'l Legit, Opera Setup Prepped by U.S. Solon

Washington, Sept. 11.

Resolution to establish an American National Arts Commission, which would operate a theatre and opera house in Washington and would "encourage the growth and development of the fine arts throughout the United States," has been introduced by Rep. Roy W. Wier (D., Minn.). Wier, a lifetime member of the Stagehands Union, AFL, claims Washington "has never had a suitable theatre and opera house commensurate with its position."

His proposed American National Arts Commission would include six persons selected by the President from among the Metropolitan Opera Assn., American National Theatre & Academy, Ballet Theatre, American Educational Theatre Assn., National Symphony Orchestra Assn., American Symphony Orchestra League, National Music Council, American Society of Composers, Authors and Publishers, American Federation of Labor, Members of Congress and Government agencies would also be included.

Raymonds Get Release From 'Guardman' Tour

Jeanette MacDonald and Gene Raymond secured release yesterday (Tues.) from Aldrich & Myers Broadway producers, from the re-opening and continuation of their tour of "The Guardsman" in 1951-52.

An amicable agreement was reached with mutual releases signed. Miss MacDonald and Raymond were repped by Fittelson & Mayers, while David M. Holtzman and Joseph Hochman were the A. & M. attorneys.

N. Y. City Center of Music & Drama, which plans another season of plays next winter is mulling production of musicals for the spring in lieu of a second straight drama season. If the plan jells, and a proper director is found, the Center will recast its drama budget, now tentatively set at \$260,000, to embrace the higher production costs involved.

Type of musicals, according to Morton Baum, chairman of the Center's exec committee, who is the sparkplug of the N. Y. outfit's varied activities, would not be "old vintage" like "Blossom Time" or "Student Prince," but the best musicals of the last 10 years, such as "Pal Joey" and "On The Town." Center's idea is to have a musical setup established at the house, as a permanent department, similar to the present drama, opera and ballet divisions. In time, as many as seven or eight musicals would be done in one spring season.

For a time, the Center had contemplated a Gilbert & Sullivan repertory as its spring musical season, but now is a little dubious of its general draw. There was talk that Martin Green, vet D'Oyly Carte Opera Co. comic who resigned this year from the British G&S outfit, might be approached, either to stage a G&S program at the Center, or even to direct a U. S. musical setup. Nothing definite has happened on this.

Cash Reserve Depleted

The eight-year-old Center, which bowed its fall ballet season on Sept. 4, and prems its opera season Sept. 27, enters the '51-'52 picture in more straitened circumstances than before. On its '50-'51 operations, during which it grossed in the neighborhood of \$1,125,000, the Center lost about \$50,000. It

(Continued on page 58)

Greek Theatre, in Red For 250G, Tries to Call Off Third Week of 'Annie'

Hollywood, Sept. 11.

Greek Theatre, winding up its worst season this Saturday (15), tried unsuccessfully over the weekend to call operations off. Current season's backers, including many new to show biz, tried to renege on announced plans for a third week of "Annie Get Your Gun," but cast refused to accept the switch. They also nixed a suggestion of pay cuts, pointing out that though the season was heavily in the red, "Annie" was operating here at a profit.

Greek Theatre productions operated both at Frisco and here this season, with bulk of loss, estimated around \$250,000, incurred in the northern city. Gene Mann is in this year on a straight salary deal only as producer of the shows.

BURL IVES SET TO PREEM U. OF K.C. DRAMA SERIES

Kansas City, Sept. 11.

Burl Ives has been set to open the U. of Kansas City Playhouse series of six plays, doing a guest stint here Oct. 22-27. He will play Thimblinger, the gambler, in "Sunrise in My Pocket," a play by Edwin Justus Mayer about Davy Crockett. Later Ives is scheduled to open the play in the ANTA Playhouse on Broadway.

Another guest stint will be that of Adele Thane, coming here from the Boston Repertory Theatre to appear in Sean O'Casey's "Juno and the Paycock" in February. Other plays on the docket include "Lystrata," late in November, "The Enchanted" Jan. 7-12, "Dangerous Corner" by Priestley and "Orpheus in the Underworld," May 3-10.

Playhouse staff again will be headed by Dr. John Newfield, director, with Charles More as assistant director and Kermit Shafer, newcomer in from the U. of Denver, as scenic designer. "Orpheus" will have a modernized libretto by Charles Holt.

EQUITY BENEFIT

Actors Equity Welfare Fund is starting its second season with a special benefit performance of "South Pacific" Sunday (16) in N. Y. Tix are available at regular prices.

Plays Out of Town

Remains to Be Seen

New Haven, Sept. 6

Leland Hayward production of comedy in three acts (five scenes) by Howard Lindsay and Russel Crouse. Features Janis Paige, Jackie Cooper, Howard Lindsay, Warner Anderson. Directed by Bretaigne Windust, setting, Raymond Ruyer. At Shubert Theatre, New Haven, Sept. 6, 31, 31:00 top.

Patrolman Miller	Karl Lukas
Benjamin Goodman	Howard Lindsay
Dr. Charles Graham	Warner Anderson
Waldo Walton	Jackie Cooper
Dr. Chester DeLapp	Ross Hertz
Robert Clark	Hugh Hennie
Fred Fleming	Joseph Latham
Tony Minetti	Frank Campanella
Morris Rosenberg	Paul Lipson
Jody Revere	Janis Paige
Hideo Morikawa	Harry Shaw
Valeka Chavrel	Madeleine Morika
Al Clinton	Joan Davis
Lieutenant Casey	Kirk Brown
Detective Davis	Alfred Drake
Detective Watson	Jonathan Brown
Detective Weiner	Low Hertz
Detective Nolan	Mortimer Brown
Patrolman Johnson	John House

Sparked by a honey of a title, and loaded with entertainment potentialities, this new Howard Lindsay-Russel Crouse creation should remain to be seen on Broadway for some months to come. A cleverly contrived story, plus a glove-fitting cast and staging of the first water, means a combination that should bring a steady trickle to the box.

Having overcome plot complications which stymied the authors during embryo days of this script some two years ago, the story now sails along pretty smoothly despite the intricacies of its evolution. Actually, the play content is a blending of two stories—number one, a tale of romance between a female vocalist in a dance band and a young apartment-house manager with a yen to become a drummer; number two, a whodunit involving a millionaire hypocrite and his two-timing mistress. The welding of these two segments represents smart screenwriting, and makes for a number of extremely amusing situations, which are generously punctuated with laugh lines.

Play's anticipated click lies in its wide appeal. There's something here for whodunit fans, for hep-cats, for staid playgoers and for anybody at all looking for escapist entertainment.

Staging of this one is a feather in director Bretaigne Windust's cap. Story progression is a continual stream of split-second timing that calls for more precision than the operation of Big Ben. It's handled in a manner that milks scenes to the last drop. Action is aided by an attractive living-room set that lends itself well to the general hectic goings-on.

Tale tells of the finding of the body of Travis Revercombe, wealthy self-appointed guardian of the public morals, a gent whose public declamations attempted to

throw cold water on anything of a questionable nature, but whose private library of pornographic literature was so hot the tomes had to be handled with ice tongs.

Trying to make amends for an unsavory proposition he had offered his brother's wife prior to the death of the brother and his spouse, Revercombe has called in their only child, professionally tagged Jody Revere, to advise her of including her in his will. An hour before she arrives from her one-night stand, dance-band tour, the millionaire is found dead and the medical examiner calls it a heart attack. Later, a knife is found in the corpse and ensuing complications finally unwind to everybody's satisfaction. Meanwhile, there's been a dash of romance contributed by Jody and the young manager of the New York apartment where the action takes place, a slice of mystery in the working out of the whodunit angle, a running gag situation by a (laffest) who tries to filch a juicy book from the library; some hot-kin-beating by the drummer boy; and some interesting, but never offensive, sex content. It's quite a package, but it all jells.

They've picked a pack of competent thespians for this one. It's a fine break for Janis Paige and Jackie Cooper, both of whom score personally. As the femme warbler who turns down a fortune and sticks with her dance band, Miss Paige makes a believable character of the part. Cooper packs just the right amount of naivete for his role and, incidentally, is okay on his tub-thumping assignment.

Lindsay stepped, at short notice, into the part of Revercombe's attorney and he does a capital job of it. Warner Anderson plays a medic capably and Karl Lukas gets numerous laughs as the cop bookworm. Madeleine Morika does okay as a "cause" fanatic and Harry Shaw draws a good picture of a Jap man-servant. Minor roles are well done by Kirk Brown, police lieutenant; Paul Lipson and Frank Campanella, gumshoes; Ross Hertz, medical examiner; Hugh Hennie and Joseph Latham, morticians.

Bone.

Sugar 'n' Spice

Lancaster, Pa., Aug. 30

Summer Stock Players presentation of musical revue in two acts (19 scenes). Directed by Howard Blankman. Lyrics and sketches by Howard Blankman, Lotie and sketches by Blankman, choreography, songs by Blankman, costumes, sets, Mary Louise Wilson, lighting, David Freeman, costumes, Eve Sullivan and Miss von Friedland, musical direction by Sylvan Stein. At Lafayette, Lancaster, Pa.

Provincial, theatre-starved Lancaster witnessed opening of a new revue, "Sugar 'n' Spice," written by

localities Howard Blankman and Ben Berman, that has much of the zing and melody of Broadway. Its chief assets are the score and the enthusiastic cast, pulled from local theatre clubs. The SRO sign, responsive audience, sophistication of the show and talent displayed, point up that theatre isn't dead in the hinterlands if promoted intelligently.

Blankman's faltering direction lets the show sag and gives performers little aid, and backstage difficulties to move pieces of scenery provoke long waits. Blankman's score is a different thing. It is tuneful and lilting and sends audience away humming. Romantic standout is "In Love," as sung by Lois Anderson and Lee Book. Another is "Don't Be Afraid," delivered by Nelson Friedly.

Both Book and Friedly, fresh out of local colleges, have excellent voices and deliver a song with assurance. Breezier number is "Money Can't Buy" with clever routine by Eve Sullivan and Ed Lincoln. Title song also carries catchy tune. Standout number is "Television Ties to Tennessee." Sherry Penneck, a tall, brassy looker, wows audience and tops show. The girl, winner of local 1951 beauty and talent contest, is an unusual find and shows great possibilities.

Skills vary in success and are unevenly written and verbose. A long Army sequence opening Act II grows tiresome and is made bearable by the winning personality of comic Paul Harnish, who does an excellent job throughout the show. "Cindy's Fella" and "Seein' Red" have clever ideas, but weak direction and ineffective punching leave them flavorless. In "A Couple of Jokers," lampooning a casting office effectively, Patrice Devlin, Santa von Ehrenfried and Harish brighten up proceedings immensely. Devlin working particularly well throughout the show.

The authors have a good score to save up for bigger things, several good jokes and the outline of several sketches to work over assiduously. They can thank a talented and enthusiastic cast for a breezy show. All provide good things for hinterland theatre and its contribution to Broadway.

Lana.

'Glory' Winds 5th Season For Best Summer to Date

Williamsburg, Va., Sept. 11

Paul Green's symphonic drama, "The Common Glory," wound up its fifth season a week ago (2), having played its most successful summer since the opening season of 1947. With only three rain-outs, the historical pageant-drama was able to give 52 performances, averaging 1,450 patrons per night.

Play on Broadway

Lace on Her Petticoat

Herman Shumlin production of comedy-drama in three acts by Anne Stuart. Features Neva Patterson, Jeff Morrow, Pertila Nelson, Muriel Ake, Patsy Bruder. Directed by Shumlin. Set by Samuel Leve. Costumes by Hazel Roy. At Booth, N. Y., Sept. 4, 31, \$4.50 top. Mrs. Cushman, Jean Cameron, Mrs. Elphinstone, Muriel Ake, Patsy Bruder, Alexander Carmichael, Pertila Nelson, John McNair, Neva Patterson, Muriel Ake, Jeff Morrow, Mac, Jack Macgregor.

The 1951-52 theatrical season opened last Tuesday (4) on an old-lavenderish note with "Lace on Her Petticoat." This British import, a minor hit in London last season, is a little too slow and tame for hectic Broadway. It ambles along in typical British fashion, leisurely unfolding an old tale of class distinctions, a theme which the English take much more seriously than Americans anyway. Play isn't likely to duplicate its London success here.

Written in a good, workmanlike style, with many poignant situations or moments, and presented with evident richness and care, the play commands one's respect. It is never cheap, and has few false notes. But it is never highly exciting, and only occasionally absorbs one. The third act seems unduly melodramatic and weak. What gives the play more merit than is intrinsic are the performances, especially by the two children who are its protagonists.

The story concerns a straitlaced, modestly-endowed Scottish family of the 1880s, with a prim grandmother, widowed daughter and sensitive granddaughter, and the problems of caste they run into when the daughter of the marquis on whose land they live wants to be friend and playmate of the grandchild. Auxiliary plot involves a love affair between the widow, who is a milliner patronized by the marchioness and her friends, and a young farmer, whose hot blood and quick tongue get him into trouble for "not keeping his station" with the overlords.

Widow is afraid the relationship between the two young girls will bring grief or even tragedy, and she's proved right when her daughter is refused an invitation to the other girl's birthday party. Situation has larger ramifications, even affecting the widow's livelihood as milliner. Caste problem has interesting sidelights, with barriers set up even among the villagers themselves. But there's too little action and development, and too much talk, to make it all vital.

Pertila Nelson (imported from the original British production) as her young ladyship, and Patsy Bruder, as the working mother's daughter, do virtuoso jobs, but even precocious children can grate a little after a while. Jeff Morrow enacts a blunt, independent young Scotch lover to perfection. Neva Patterson is excellent foil as the troubled widow. Muriel Ake (also from the British original) is fine as the sturdy-principled but kindly grandpa.

Herman Shumlin, who produced, also directed the play with loving attention, to give it style and some distinction. Samuel Leve's set of a modest Scotch household is a honey, and Hazel Roy's period costumes are authentic and quaint.

Bron.

Center Musicals

Continued from page 31

has used up a good proportion of its cash reserves, according to Baum. If the exemption of the 20% Federal admission tax on non-profit organizations goes through this fall, the Center won't need to engage in a public drive for funds, as has been contemplated.

Baum doesn't know how to forecast the season. General business conditions will govern it, he says. Purchasing power is down, due to inflation; and there's less coin to spend on amusements. On the other hand, the Center is establishing itself and widening its audiences steadily, while this season a more varied repertoire in opera and ballet are added attractions.

Budget for operations this season will be roughly the same as last, with \$1,250,000 allocated for various activities. Opera will take the major share, probably around \$650,000, with drama and ballet the balance.

Last season, opera losses were about \$50,000 and ballet setback about \$30,000. There were other ventures, for another \$20,000 loss. But the drama season made about \$50,000, to bring the '50-'51 general overall loss down to about \$50,000.

State Fair Musicals At Dallas Wind Up Record Season With 438C Take

Dallas, Sept. 11

The State Fair Musicals, formerly the Starlight Operettas, ended its 10th season a week ago Sunday (2), with a record-breaking 12 weeks which saw six revivals register a sock \$438,800, with attendance tabbed at 287,500. Figure showed an 8% drop in payee count from 1947, the previous high season, but the boxoffice take was 12% greater.

Moved indoors this year to the air-conditioned State Fair Auditorium, the musicals beat the rain-outs which occurred too often last season, when all fresco stagings were in the fair grounds' Casino. However, the 1951 season was beset by a heatwave, with August the hottest month in the 38-year weather bureau history, showing a daily average of 101 degrees.

Season's closer was "The Merry Widow," starring Dorothy Kirsten. Franz Lehar stand by proved healthy for the fortnight: ended with the top matinee crowd of the summer, and won second best grosser of 1951 with \$78,900 from 46,200 payees. "Widow's" strident draw put the first year of State Fair Musicals at the top among grosses over a decade of summer presentations.

"Texas, L'il Darlin'," with Jack Carson, Danny Scholl and Jet MacDonald, was top earner for any single production in the 10 seasons, showing a fat \$81,000 and 36,700 patrons for 14 performances.

Other presentations in 1951 were: "Song of Norway," \$76,400 from 38,600; with Walter Cassel, Frances Greer, Maria Tallchief, Elaine Malbin and Erik Rhodes, "Miss Liberty," \$68,900 from 43,100; with Dick Haymes, Odette Myrtil, Marilyn Day and Nola Fairbanks, "Where's Charley?" \$66,700 from 42,900; with Eddie Foy, Jr., and Evelyn Ward, and "I Married an Angel," \$64,300 from 42,000; with Arlene Dahl, Vera Zorina, John Brownlee and Hiram Sherman.

Financially, the State Fair of Texas took a negligible loss on the 1951 season. Failure of "Where's Charley?" to meet expected box office put the musicals in the red, which was anticipated. However, musicals' committee of the State Fair of Texas declared the past season a definite success, as evidenced by the record-breaking 1951 boxoffice.

Sabinson

Continued from page 37

truckers had to return another time to unload the scenery.

Management reps claim the union's threat failed when put to the test, that the union backed down and accepted almost exactly what they rejected originally.

Trade opinion differs on the affair's aftermath or implications. Some see it as a compromise situation, not a defeat for the Union. The union didn't take Sabinson in as a regular member. He's allowed to work on "Lace" but not on another Shumlin show, another producer would have to engage him for another show before the question of admitting him into the union would be raised again. The union did back down to the point of allowing Sabinson to work on "Lace," when it first refused to do so.

There's feeling that both Shumlin and Sabinson made a mistake in accepting the compromise "for duration of the run," that they settled for less than they should have, and could have taken the case to the courts. Management feels otherwise, that it did win. Sabinson isn't party to the agreement, though Shumlin is. Sabinson, it's pointed out, can still take the matter to the courts in effort to get into the union on basis of this show.

The terms of the settlement provide: The League reaffirms the union's principle that admittance into its ranks shall continue to rest entirely with the union; the union agrees to maintain the liberal policy of admitting to membership, as set forth in the "new-blood clause," those applicants against whom the union has no reasonable objection; the fact that an applicant has been a producer (this refers to Sabinson) isn't aimed to be of itself a reasonable objection; there is no intention by either party to modify existing provisions in the pact between the union and the League.

As "BROADWAY JONES"

Los Angeles Press Reported

"Ron Randell is a Standout in the title role."

—LOS ANGELES TIMES

"Ron Randell is thoroughly delightful in the title role, with a natural flair for comedy."

—LOS ANGELES EXAMINER

"Ron Randell certainly measures up to the best."

—LOS ANGELES DAILY NEWS

Current Film Release

"LORNA DOONE"

COLUMBIA

Just Completed

"3000 A.D." "THE BRIGAND"

REO

COLUMBIA



RON RANDELL

Next Appearing in the

OLIVIA DE HAVILLAND STAGE COMPANY

Production of

"CANDIDA"

Representation: DENNY BEACH, HOWARD HOYT

Press Representative:
PAUL MARSH & ASSOCIATES
Hollywood

MILTON GROSSMAN AGENCY
Beverly Hills, Calif.

Legit Bits

Special performance of "Stalag 17" will be presented by men of the U. S. Naval Training Command, at Bainbridge, Md., next month, through courtesy of Jose Ferrer, co-producer of the Broadway hit. Before being recalled to the Navy, Biro was stage manager of the N. Y. company of "Streetcar" and an actor in the Katharine Cornell production of "Anthony and Cleopatra."

Harry Howell appointed stage manager, Harold Anderson assistant stage manager, and Clarence Taylor company manager, for Richard W. Krakeur's production of "Faithfully Yours," starring Ann Sothern and Robert Cummings.

Jacob Ben-Ami sailed last Friday from N. Y. on the African Endeavor to start a tour of 24 weeks in South Africa with "Death of a Salesman," beginning in Capetown. Same day, another "Death of a Salesman" troupe, featuring Duncan Baldwin, trekked up to Bridgeport to start its tour.

The First Drama Quartet, consisting of Charles Boyer, Charles Laughton, Cedric Hardwicke and Agnes Moorehead, will give a one-night stand at Carnegie Hall, N. Y., Oct. 22, in Shaw's "Don Juan in Hell," in lecture-reading style. Laughton staged the presentation.

Marshall Jamison, casting director for Leland Hayward, rehearsed the "Mister Roberts" company, headed by Tod Andrews, which starts another season's tour at Bridgeport tomorrow (Thurs.). Clarence Jacobson is company manager and Bev Kelley press rep.

Barbara Baxley to have the lead ingenue role in "Out West of Eighth," Otto Preminger bought "The Koenig Masterpieces," comedy by Herman Wouk, who wrote "The Traitor." William Hellinger optioned "The Delicate Line," play by TV writer Mark Trachtenberg. Jack Landau to do sets for "Buy Me Blue Ribbons."

Diosa Costello back to N. Y.'s "South Pacific" after five-week absence. Maud Williams substituted. Jan de Hartog has written a new ending for "Fourposter," the Hume Cronyn-Jessie Tandy star. James Young to tour in "Moon is Blue" in the Barry Nelson role. Dion Allen joins "Saint Joan." Will Kuluva quits east.

Added to the Palace Theatre, Chl. boxoffice staff are Harold Barber, who moves over from the Harris, and John Lowery.

Lee Strasberg, recently returned from Israel, where he staged some works for the Habimah Theatre, spoke of his Israeli impressions, and current trends in the theatre there, at a press conference in N. Y.

James T. Hughes, replaced Sam Stratton as advance man on the Met Opera Assn's touring "Die Fledermaus." Harry Benson is company manager. Agreement between League of N. Y. Theatres and Assn. of Theatrical Press Agents & Managers last weekend brought permission for Herman Shumlin to employ Lee Sablinson as company manager of "Lace on Her Petticoat" for "the duration of the run."

Sylvia Davis off for tour as femme lead in "Death of a Salesman."

"Kiss Me, Kate" opening simultaneously in Stockholm and Copenhagen Friday (14). Karl Bernstein handling press on one-night stand Oct. 22 of First Drama Quartet in "Don Juan in Hell" at Carnegie Hall, N. Y. Boris de Tanko and Dr. Maurice Bach, authors of "Miracle on Front Street," drama about Haym Salomon, to be presented by de Tanko and Andrew Billings in pre-Broadway tryout in Philadelphia in late fall.

"Happy Time" slated for a road tour by Rodgers & Hammerstein. Dane Clark signed for lead in Arthur Carter's "The Number" (formerly titled "The Pay-Off"), which Paul Vroom and Irving Cooper are producing. Yvonne Adair back to her original role in "Gentlemen Prefer Blondes," as Shirli Conway leaves "due to nervous fatigue." Miss Adair will stay for first four weeks of the Chl run, which begins Sept. 20, Miss Conway resuming Oct. 18.

David Burns to succeed Ray Watson as Luther Billis in national company of "South Pacific," now in Chl. Richard Rodgers & Oscar Hammerstein 2d honored Friday (7) by the Broadway Assn., receiving certificates which read "for their great contribution to the American theatre. They have enriched the lives of countless millions with the beauty of their ideas, words and music."

Mary Hunter back in N. Y. over the weekend from Dallas, where she directed a full season of musicals. Helen Richards out ahead of the First Drama Quartet. Ned Armstrong back in N. Y. after 10 weeks in New Mexico and Arizona.

Cliff Dunstan into "Out West of Eighth." The Halloween Bride, play by Phillip Fruncheon, premiered at Arena Theatre, Rochester, N. Y., last Thursday (6).

Irene Mayer Schmieck back from Coast yesterday (Tues.) after a three-month stay. Roger Riro out of N. Y. "South Pacific," Saturday (8) with a sore throat. Webb Tilton substituting. Alan Schneider back in N. Y. after a summer at Houston. The Primrose Path, with Ethel Shutta, which he started, is now in its fifth week and breaking box records. Next assignment is a show for Arena Stage in Washington, where he did "Glass Menagerie" last spring.

Ordered three weeks ago by his doctor to give up smoking, Carlton Miles, ahead of "Death of a Salesman," has a new prop to save explanations with local drama critics who don't know he had given up the weed. Inserted in a holder, the simulated riggie glows, and few spectators note that the "cigarette" always remains two inches long.

An "Oklahoma" troupe left Saturday (8) for Europe, to appear at the Berlin Arts Festival for two weeks, Sept. 12-18, at the Titania Palace, and Sept. 17-22 at the Corso Theatre, as part of the American National Theatre & Academy program. Cast includes Celeste Holm, Patricia Johnson, Ridge Bond, Mary Marlo, Henry Clarke, Walter Donahue, Jerry Mann, Owen Martin, Judy Rawlings, Henry Austin, Valentin Froman, Philip Cook and Josephine Andrews. Peter Laurini will be conductor, Peter Davis, general manager, Warren Caro, coordinator, and David Sidney Weinstein, stage manager.

A "Medea" troupe left Sunday (9) for Berlin to give five performances at the Hebbel Theatre, Sept. 13-17. Cast is headed by Judith Anderson, supported by Henry Brandon, Mary Morris, Bruce Gordon, Hugh Franklin, Douglas Watson, Don McHenry, Marian Seides, Emily Lawrence, Ludie Claire, James Noble, J. K. Emmet and Lita dal Porto. Party included Guthrie McClintic, show's producer-director; Stanley Gilkey, general manager; Charles Strakosch, company manager, and Windsor Lewis, stage manager.

Opening night of "Oklahoma" at the Titania Palace in Berlin tonight (Wed.) will be broadcast in its entirety over RIAS (Radio in American Sector); TV excerpts will be telecast at subsequent performances from both the Titania Palace and Corso Theatres via RCA, arranged by the ECA; and several song-and-dance sequences will be shot by Welt in film for distribution in newscasts.

Joan Bennett and her daughter, Melinda Markay, arrived in N. Y. last weekend after winding up their straw hat tour in "Susan and God" in Boston Saturday (8). They'll be in Gotham all week before heading west.

Ron Randall planned in from the Coast to begin rehearsals for his role opposite Olivia De Havilland in "Candida," which opens a tour in St. Louis, Oct. 8. Susan Alex Gottlieb-Sieve Fisher comedy at the Circle Theatre, Hollywood, closes down Sunday (16) while cast rehearses conventional staging format for an Oct. 1 bow at the Geary, San Francisco. It's being done as a central-staging offering at the Circle.

Understudy Ray Shaw subbed for Allan Jones for one performance of "Guys and Dolls" at the Philharmonic, Los Angeles, when the star was temporarily felled by an allergy attack after taking a B-1 shot.

Allen Boretz will produce his own comedy, "Out in Left Field," on Broadway later this season, with Teddy Hart topbining.

Allen Martin, Jr., who played Bibi in "The Happy Time" at the Plymouth Theatre, N. Y., last season, is recovering from typhoid fever at the New York Hospital.

Bernard Paul Kielar has been named director for the Galveston Little Theatre, succeeding Adrian Hall, who recently resigned. Kielar was assistant director of "Heaven Help the Angels" on Broadway.

The Dallas Little Theatre will begin its new season Oct. 22. Group's December play will be "There Was an Old Woman," original script by Dallas playwright Kathleen McCoa Bonfield. The play will be directed by John Hanby. Margo Jones has set a third premiere during the coming season of Theatre '51, in Dallas. It is Irving Phillips' "One Foot in Heaven," from the novel of Harrell Spence.

Brandels U. Waltham, Mass., is establishing a school of Creative Arts, with composer-conductor Leonard Bernstein as director.

'Billy Budd' Still Boff In 6th Boston Stanza

Boston, Sept. 11.

Success of "Billy Budd," now in its sixth week at the Brattle Theatre, has been so outstanding, that the company's plans for presentation of "Midsummer Night's Dream," in rehearsal for five weeks, have been postponed indefinitely. House, scaled at a \$2.40 top with seating capacity of 460, has pulled capacity bit each week during its first five weeks, with the exception of Labor Day week, when it fell below its usual \$4,500. There is a possibility that it may be held for three more weeks, result of solid word-of-mouth reaction.

Downsized last season premeditated "Lil' with 'Remains to Be Seen,' Lindsay-Crouse comedy, at the Colonial for a three-week stand.

'Guys' \$53,500, 'Annie' 38G, L.A.

Los Angeles, Sept. 11.

Labor Day weekend exodus cut slightly into the grosses of the two musicals that comprised Los Angeles' only legit offerings. Decline wasn't severe enough in either case to tint but the red ink.

"Guys and Dolls" in its sixth week at the 2,670-seat Philharmonic Auditorium, dipped to \$53,500, still very good. "Annie Get Your Gun" racked up \$38,000 at the 4,400-seat Greek Theatre for its second, eighth-day week. Cooler weather kept the tally at the ozone level below hopes, although still profitable.

"Ice Follies of 1952" opened its 25-day stand at the 6,000-seat Pan Pacific Auditorium with a record \$49,000 for its first three days.

Only newcomer this week in "The Beano Affair," British shocker, which makes its U. S. debut at Las Palmas Theatre.

'WEDDING' GOOD \$22,000 IN FIRST DETROIT WEEK

Detroit, Sept. 11.

The legit season got off to a fast start here, with "Member of the Wedding," starring Ethel Waters, drawing a good \$22,000 in its first week at the Casa.

Total take was held down by Theatre Guild subscription, and should be heavier in its current second round. Critics of all three dailies gave the play laudatory reviews.

'Show Boat' Hits 2 1/2 G, Toronto Season's Peak

Toronto, Sept. 11.

With near-capacity for seven performances, the holdover of "Show Boat," the theatre-in-the-round version racked up \$22,500, to top the previous week's \$21,000. This is the biggest gross of the 11-week summer season of tent shows introduced in Toronto June 21 by Leighton Brill as producer and Ben Kamsler as director.

At a \$3.40 top, the under-canvas setup seated 1,640 at midtown Dufferin Park, with show being the season's windup.

Shows in Rehearsal

Keys: C (Comedy), D (Drama), CD (Comedy-Drama), R (Revue), MC (Musical Comedy), MD (Musical Drama), O (Operetta).

"Borscht Capades" (R)—Hal Ziegler, prod.; Mickey Katz, dir. and star.

"Darkness at Noon" (D) (road)—Playwrights Co., prod.; Sidney Kingsley, dir.; Edward G. Robinson, star.

"Faithfully Yours" (CD)—Richard Krakeur, prod.; Richard Whorf, dir.; Robert Cummings, Ann Sothern, stars.

"Fledermaus" (O)—Metopera, prod.; Garson Kanin, stage dir.; Tibor Kozma, mus. dir.

"Glad Tidings" (C)—Harold Bromley, prod.

"Kiss Me, Kate" (MC) (road)—Subber & Ayers, prods.; John C. Wilson, dir.

"Moon is Blue" (C) (road)—Aldrich & Meyers, prod.

B'way Rebounds After Holiday: 'Petticoat' \$7,800 in First Seven, 'Tree' 25 1/2 G, 'Blondes' Bowing Out

Bouncing back from the pre-Labor Day week lull, business was up on Broadway last week. It started slowly, although Labor Day matinee biz was so-so (there being too few shows that shedded matiners that Monday). Monday and Tuesday nights were light. Midweek was stark, then biz perked steadily toward the weekend, with Friday and Saturday good and Saturday sellouts in many places.

This week's only shows are the return of "Diamond Lil," with Mar West, at the Broadway, and the Yiddish-American revue, "Bagels and Vix," at the Holiday. Next week brings "Out West of Eighth" and another Yiddish-American revue, "Borscht Capades," with "Twilight Walk" and "Love and Let Love" due the week following. "Gentlemen Prefer Blondes" closes Saturday (15) after a 91-week run, to open a road tour in Chicago Sept. 20.

Estimates for Last Week
Keys: C (Comedy), D (Drama), CD (Comedy-Drama), R (Revue), MC (Musical Comedy), MD (Musical Drama), O (Operetta).

Other parenthetic figures refer, respectively, to top price, "indicates using two-for-one," number of seats and capacity gross. Price includes 20% amusement tax, but grosses are net, i.e., exclusive of tax.

"Affairs of State," Music Box (50th wk) (C-\$4.80, 1,012, \$26,874). Hit \$18,300 (previous week, over \$17,100).

"Call Me Madam," Imperial (48th wk) (MC-\$7.20, 1,400, \$51,847). Net \$52,000 (previous stanza, nearly \$51,800).

"Gentlemen Prefer Blondes," Ziegfeld (92d wk) (MC-\$6, 1,028, \$48,244). Nearly \$35,000 (previous week, almost \$33,600). Winds up lengthy run Saturday (15) to open a road tour with a Chl engagement.

"Guys and Dolls," 46th Street (42d wk) (MC-\$6.80, 1,319, \$43,904). The usual capacity \$44,400.

"King and I," St. James (24th wk) (MD-\$7.20, 1,571, \$51,717). As always the limit, \$51,700.

"Lace on Her Petticoat," Booth (1st wk) (C-\$4.80, 766, \$20,235). Hit \$7,800 for first seven performances. Opened Tuesday (4) to seven mildly disappointing notices; one good (Arthur Pollock, Compass).

"Moon is Blue," Miller (27th wk) (C-\$4.80, 920, \$21,586). Grossed \$20,600 (last week, over \$20,000).

"Rose Tattoo," Beck (32d wk) (CD-\$4.80, 1,124, \$28,000). About \$15,500 (previous stanza, over \$15,300).

"Seventeen," Broadhurst (12th wk) (MC - \$6, 1,160, \$37,000). Around \$27,500 (previous week, nearly \$27,000).

"South Pacific," Majestic (125th wk) (MD-\$6, 1,659, \$50,186). About \$50,800, as before.

"Stalag 17," 48th St. (18th wk) (CD-\$4.80, 921, \$21,547). Grossed \$15,260 (previous stanza, nearly \$15,100).

"Tree Grows in Brooklyn," Alvin (21st wk) (MC-\$7.20, 1,331, \$47,167). Up to \$25,500 (previous week, almost \$21,900).

"Two on the Aisle," Hellinger (8th wk) (R-\$6, 1,527, \$48,500). Around \$39,630 (previous week, nearly \$38,500).

OPENS THIS WEEK

"Diamond Lil," Broadway, Friday (14). Returning with Mae West, George Brandt producing.

"Bagels and Vix," Holiday, due to open last night (Tues.). Al Beckman & John Franky, with Brandt Theatres, presenting.

FUTURE SCHEDULE

"Borscht Capades," Royale, Sept. 17 (rehearsing).

"Out West of Eighth," Barrymore, Sept. 20 (rehearsing).

"Twilight Walk," Fulton, Sept. 24 (rehearsing).

"Love and Let Love," Plymouth, Sept. 25 (trying out) (reviewed in VARIETY, Aug. 29, '51).

"Remains to Be Seen," Morosco, Oct. 3 (trying out) (reviewed in current VARIETY).

"Saint Joan," Coda, Oct. 4 (rehearsing) (original Theatre Guild production) (reviewed in VARIETY, Jan. 17, '54; Katharine Cornell revival reviewed March 11, '50).

"Music in the Air," Ziegfeld, Oct. 8 (rehearsing) (original production reviewed in VARIETY, Nov. 15, '52).

"Glad Tidings," Lyceum, Oct. 10 (strawhat tryout) (reviewed in VARIETY, June 13, '51, under title "Sacred and Profane").

"Paint Your Wagon," Winter Garden, Oct. 15 (rehearsing).

"The Number" (formerly "Pay-Off"), Blumhouse, Oct. 23.

"Buy Me Blue Ribbons," Empire, Oct. 17.

"Faithfully Yours," Coronet, Oct. 18 (rehearsing).

"Barefoot in Athens," Beck, week of Oct. 29 (rehearsing).

"Top Banana," Shubert, Nov. 1 (rehearsing).

"Gigi," Fulton, Nov. 21.

"Nina," Royale, week of Dec. 3.

"Point of No Return," unspecified theatre, Dec. 12.

'Moon' \$20,900, 'SP' \$48,770, Chi

Chicago, Sept. 11.

Surprisingly enough, Labor Day bugaboo failed to hit the boxoffice, although President Truman's San Francisco address (4) did hit the take. Offsetting the expected drop was the cool weather and the state American Legion convention.

Still nothing new in the works, other than previously announced, with "Member of the Wedding," starting the season Sept. 17 at the Erlanger and "Gentlemen Prefer Blondes" following on the 20th at the Palace.

Estimates for Last Week

"Moon is Blue," Harris (19th week) (\$4.40; 1,000) Dropped off a little, but still great \$20,900.

"South Pacific," Shubert (43rd week) \$55,2,100. Hit off a little, to \$48,770.

ROGERS-LOVE \$27,700 TO OPEN PHILLY SEASON

Philadelphia, Sept. 11.

"Love and Let Love," first offering of Philly's 1951-52 legit season, grossed a sturdy \$27,700 in its first of two weeks at the Forrest Theatre, playing a \$3.90 top.

This was in face of notices which were more kindly tolerant than enthusiastic or even strongly laudatory. Star, Ginger Rogers, got generally better notices than the Louis Verneuil comedy, but even she received a couple of adverse comments. However, it was undoubtedly her name and Hollywood rep that resulted in the strong trade which, although well under capacity, spoke well for the forthcoming season's biz.

Next opening will be "Paint Your Wagon," season's first musical, skedded for its world preem at the Shubert next Monday (17). Engagement is for three weeks and will be followed by "Top Banana" Oct. 9 for a three-week tryout.

Forrest will be dark for two weeks after "Love and Let Love."

N.Y. City Ballet Sock 37G For 1st Gotham Stanza

N. Y. City Ballet Co., in eight performances at the City Center, N. Y., last week (4-9), grossed a sock \$37,000, about 10G above expectations, and best opening-week gross the troupe has ever had. Thursday and Saturday nights were sellouts.

Troupe had one premiere last week, in addition to opening-night interest. Two prems this week suggest a take as good as the last stanza.

'Remains' \$9,700, N.H.

New Haven, Sept. 11.

Preem of "Remains to Be Seen" at Shubert last week (6-8) pulled a profitable figure on four performances. At a \$3.60 top, gross was an approximate \$9,700.

Current is break-in of the Theatre Guild production of "Saint Joan" (Uta Hagen) for the last half (13-15). Next week tees off a road stanza (17-22) and following week has preem of "Faithfully Yours" (Ann Sothern-Robert Cummings) for four days (26-29).

'Death' \$2,600, Bdgpt.

Bridgeport, Sept. 11.

"Death of a Salesman" opened its tour at Klein Memorial Auditorium here matinee and night Saturday (8), to a gross of \$2,600 at a \$3 top, fair biz for the 1,500-seater.

Klein plays "Mister Roberts" for four shows, starting Thursday (13).

Strawhat Reviews

Home at Seven

Richard Shannon & Evelyn Freeman the arrangement with John Golden presentation of a play in three acts by R. C. Sheriiff. Stars Leo G. Carroll, Madeline Cive, Staged by William Miller. Setting by Nysala. At Olney (Md.) Theatre, Sept. 8-11. David Freeman, Janet, In Securing, Major Watson, Mr. Featherstone, Peggy Dobson, Inspector Hemmingsway, John W. Austin.

Many plays have successfully negotiated the ocean voyage from Britain to Broadway but it's hardly likely that R. C. Sheriiff's "Home at Seven" will shake off its mal de mer, although it did fairly well on the London boards last year.

Despite a really slick performance by Leo G. Carroll, the tempo of this one seems all wrong for Yankee tastes. Too much happens offstage and too little on-stage. The idea is good, but the play never gets going after a most first act.

It's about a money bank clerk who arrives home one evening to discover that he has been missing for 24 hours. He finds he has apparently suffered 24 hours of amnesia. Then he learns that the safe of the social club of which he is treasurer has been rifled, and that the club steward—whom he always disliked—has been murdered. Suspicion points to the bank clerk, played by Carroll. A quiet introvert, he believes he must be guilty. That's the first act and it's well done.

But nothing much happens in the next two acts, except for attempts to convince the audience that the real thief and killer may be one Major Watson, played by Leo Chabrell, who is president of the social club, and who appears intent upon planting the guilt on Carroll. In the end, Scotland Yard in the person of actor John W. Austin, quietly and inconspicuously pins the rap where it belongs—on a man who was mentioned briefly in the play and who never appears.

The amnesia, theft, murder, real villain and practically everything else take place far from the vision of the audience, which gets it all second hand via a lot of talk onstage. It makes the pawns feel they must be in the wrong place, since all the play's action is happening elsewhere.

"Home at Seven" goes on to the Bucks County Playhouse for a lot of rewriting and reworking. John Golden, who would like to bring it to Manhattan, will make his decision on the basis of how it shapes up in Pennsylvania.

It's a pity there isn't more meat on this bone because Carroll's interpretation of David Preston is one of the better things seen in these parts this year. Madeline Cive, who plays his faithful wife, seems a little lost in her role at times; but Chabrell does a lively job as Major Watson. Austin is smoothly efficient as the very British and very sympathetic Inspector Hemmingsway. Doris Pastan does a nice bit as the London taproom proprietress who wanders in to the play in the final scene, to relate the details of what happened during Carroll's offstage amnesia.

Loore.

Heaven Come

Wednesday

Keene N. H. Sept. 8

Alfred Taylor Colony & Beatrice Booth Colony presentation in association with Herbert V. Gellendree of musical with music by Gordon Jenkins. Lyrics by Tom Adair. Book by Reginald Lawrence. Features Paul Mann, Paul Udon, June Erickson, James Andrews, Elizabeth Parrish. Directed by Gellendree. Musical director, Joseph Wood. Dances and musical numbers staged by Alfred Brooks. Settings by William Allison. At Keene (N. H.) Summer Theatre, Aug. 28-31. Beatrice Booth Colony. Paul Udon, June Erickson, James Andrews, Elizabeth Parrish, Joseph Wood. Directed by Gellendree. Musical director, Joseph Wood. Dances and musical numbers staged by Alfred Brooks. Settings by William Allison. At Keene (N. H.) Summer Theatre, Aug. 28-31.

With drastic re-writing of book, this pleasant folk musical, which boasts a professional score by Gordon Jenkins to charming lyrics by Tom Adair, could be a Broadway possibility. Despite acclamation with which local theatregoers greeted the show, it's completely unready for the big-time as it stands, bogged down at many spots in a welter of wordage and earth-bound characterizations.

Basic gimmick is the havoc caused in a New England farming town in 1831 by religious fanatics, who induce the entire community to believe that the world is coming to an end on a specific day. Townsfolk discard property, and wreck family relationships in a frenzy to assure themselves of heaven when the day of Jubilee arrives. When the earth fails to blow up at appointed time, all realize the necessity of living lives sanely, decently and without superstition.

Several tunes with commercial possibilities highlight the show—notably "Rayfoot," "Straufout," "Heaven Come Wednesday," the mildly suggestive patter song, "The Lord Will Provide," "When the Whole World Knows What We Know," "The House on the Hill," and "I'll Keep Doin'." What I've Been Doin'.

Herbert V. Gellendree has directed smoothly and with real feeling for situations, but is hampered by the book. Paul Mann gives a vigorous performance in the role of Rev. Ezekiel Hallet, prophet of doom. Marie Raven is standout as Crazy Ike, and Paul Udon is first-rate as a skeptical farmer who resists the salvation-bound mob. June Erickson, Jeanne Schlegel, James Andrews and brunette looker Jacques Stephens contribute effectively.

Birds of Prey

Spring Lake, N. J., Sept. 4

Big John Powers & Robert White production of comedy-mystery in three acts by Howard Richardson and William Berke. Directed by Sam Wren. Stars: Esther Jane Corvett, features Richard Venture, Grace Powers, Joan Potter, Paul Rooding. At Ivy Tower Playhouse, Spring Lake, N. J., Sept. 5-11. Esther Jane Corvett, Joan Potter, Paul Rooding, Richard Venture, Grace Powers, Robert White, Richard Venture.

"Birds of Prey," new suspense comedy by Howard Richardson and William Berke, has some chilling moments and some funny ones, but falls short of being anything more than a lightweight diversion. As a mystery, it starts weakly, builds rapidly in a fast-paced second act, and then fades away to trite melodramatics in the final five-minute wrap-up.

As a comedy, its humor is centered around the character of an apparently mad millionaire, but all the real and apparent eccentricities the authors afford her cannot sustain the comedy phase of the play. It's an interesting piece while it holds together, but "Birds of Prey" will have a hard struggle making the Broadway grade.

Play involves the attempts of a thoroughly unlikeable young poet and his calculating mother to secure the fortune of an eccentric, middle-aged beer baroness. The plan is for the poet to marry her

—she's in love with him and believes him to be in love with her—get her power of attorney and have her committed for insanity. The plan is facilitated when it is discovered that she had been convicted some 20 years before for the murder of her husband, and after pleading temporary insanity had been committed to an institution and subsequently released.

The plan runs smoothly until, immediately after the wedding, the poet's greed gives him and his mother away. But with a situation full of potentialities, the authors provided a trite ending that wraps up a dozen or so loose threads into a garland of clichés. Instead of something offbeat, the play becomes merely routine.

Chief merit of the work lies in its characterizations. Lola Buchanan, the heiress, is a middle-aged lush who refuses to realize she's past the flower of her youth. She lives a life of loneliness but invents a family and society friends to impress her few acquaintances. Yet, for all her tomfoolery, she's shrewd and ruthless when the occasion demands.

Comedy relief of the play is provided by Lola's fumbling attempts at being the girl about town. But she's a sometimes pathetic, sometimes menacing and always interesting character. Esther Jane Corvett does an expert job in a trying role, being at times funny, at times frightening and at times absolutely mad.

As the poet, Richard Venture is convincing in his malevolence and degeneracy. Grace Powers scores solidly as the unrelentingly scheming mother. Joan Potter is competent as a girl detective who provides a love interest with Venture, but obviously isn't the detective type. Paul Rooding is good as an elevator operator, but both his and Miss Potter's roles are superfluous, and eliminating them entirely would have quickened the pace of a very talky first act.

Sam Wren's direction is generally capable and especially good in the fast-moving second act. The living room set by Frank J. Rinaldi, Jr., is substantial and in keeping with the mood of the play. Lighting and other production values are uniformly good.

Chas.

Indpls. Murat Holding

13 Weeks Open for Shows

Indianapolis, Sept. 11.

Prospects for the legit season here are based largely on a total of 13 weeks' playing time which the Murat is holding open for road shows that may become available, according to Cecil Byrne, president of Theatre Productions, Inc., which operates the house.

First thing definitely in sight here is "Autumn Garden," slated for Dec. 31-Jan. 2, although Byrne is holding the last two weeks in November for "South Pacific," in hopes it will take either or both. Other shows on schedule, all after first of the year, are "Guys and Dolls" (Jan. 14-19), "Country Girl" (Feb. 4-6), "Member of Wedding" (Feb. 25-27), "Moon Is Blue" (Feb. 28-March 1) and "Mr. Roberts" (May 5-7). But season could open week of Oct. 7, which is being held, if something turns up.

Current Road Shows

(Sept. 10-23)

"Death of a Salesman"—Victory, Providence (10); And, Worcester (11); Bushnell Aud., Hartford (12); Academy of Music, Northampton, Mass. (13); Erie, Schenectady (14-15); His Majesty's, Montreal (16-23).

"Guys and Dolls"—Allan Jones, Jan. Clayton—Philharmonic Aud., Los Angeles (10-23).

"Kiss Me, Kate"—Shubert, New Haven (16-23).

"Love and Let Love"—(Ginger Rogers) tryout—Forrest, Philadelphia (10-15); Gayety, Washington (16-23). Reviewed in VARIETY, Aug. 29, 31.

"Member of the Wedding"—(Ethel Waters)—Cass, Detroit (10-13); Erlanger, Chicago (16-23).

"Mister Roberts"—(Tod Andrews)—Klein Aud., Bridgeport (13-15); American, Pittsford, Pa. (17-18); Capitol, Potomac, Pa. (19); Lyric, Allentown, Pa. (20); McCarre, Princeton (21-22).

"Moon Is Blue"—Harris, Chicago (10-23).

"Paint Your Wagon"—Shubert, Phila. (16-23).

"Saint Joan"—(Uta Hagen) tryout—Shubert, New Haven (13-15); Plymouth, Boston (16-23); original production with Winifred Lenihan, reviewed in VARIETY, Jan. 17, 24; revival with Katharine Cornell, reviewed in VARIETY, March 11, 36.

"South Pacific"—(Janet Blair, Richard Eastham)—Shubert, Chicago (10-23).

LeGallienne Co., Coburn, O'Brien Set for Tours

Eva LeGallienne, Charles Coburn, Margaret O'Brien, as well as several name dancers, will head dramatic or terp presentations which Charles E. Green, prez of Consolidated Concerts Corp., will send out this season.

Miss LeGallienne will open a tour in Washington Feb. 4 with a company, presenting scenes from Shakespeare and other classics. Tour will end March 30.

Coburn will tour in his presentation, "An Evening With Charles Coburn," doing character excerpts from his legit and screen successes. He'll open in the midwest, tour New England and the south, then head for the Pacific northwest. Miss O'Brien, on completion of her current pic, "Luckieberry Finn," will do a series of dramatic sketches for Green on tour.

Consolidated is also booking tours for Martha Graham, Pearl Primus, Miklos Galfi, Jean Erdman, Jane Dudley, Sophie Maslow and William Bales, and Emily Frankel and Mark Ryder. Frederic H. Schader will head a new press department for Consolidated, as well as another Green operation, Consolidated Radio Artists.

Ballet Russe Set for 29 Consecutive Weeks' Tour, May Top Playing Record

Ballet Russe de Monte Carlo, which set a unique record last season with 29 consecutive weeks of touring, during which it gave 199 performances in 203 days, may top this record for the current '51-'52 season. Troupe has been booked solidly for another 29-week sked, opening Oct. 4 in Pittsburgh and ending April 19 in Toronto. It may have to add two more weeks of performances, according to indie booker and concert manager David Libidins, due to demand from local impresarios.

Dance troupe, now in its 14th year, has set up unique marks regularly. Unlike legit, with its pre-Xmas and pre-Easter week layoffs due to seasonal h.o. slumps, the ballet doesn't lay off these weeks, but plays right through. In its unusual record of 29 consecutive weeks of playing last season, the troupe had 22 nights off, but gave extra matinees in compensate, to explain a sked of 199 performances in 203 days.

At a top of \$3.60, company ran up an estimated gross of \$750,000 last season. It made no money, due to heavy production and touring costs. This season the company's coffers are straitened, with railroad costs still higher and other tabs in keeping. Company, however, is a nonprofit organization, and is counting on the extra coin to come when the Federal 20% admission tax is lifted, as now seems likely. Top this season will stay at \$3.60.

Company hopes to better the \$750,000 take this season. Local manager interest in buying has increased, Libidins reports. In addition, there's more coin around from war industries, now going strong.

Last season's tour included 50 one-night stands. Libidins cut that down to about 45 this season, and hopes to flop it off further to about 40 next year. Company hasn't shown in N. Y. since the spring of 1950, when it played at the Met Opera House. But, although dates aren't set, it hopes to return to N. Y. next spring.

Strawhat Tryouts (Sept. 10-23)

"Fourposter"—(Jessica Tandy, Hume Cronyn)—Bucks County Playhouse, New Hope, Pa. (10-15); Olney (Md.) Summer Theatre (18-23). Reviewed in VARIETY, July 11, 31.

"Hallowe'en Bride"—Arena Theatre, East Rochester, N. Y. (10-16).

"Home at Seven"—(Leo G. Carroll)—Bucks County Playhouse, New Hope, Pa. (17-22). Original London production reviewed in VARIETY, March 15, '50.

"On His Honor"—Crossroads Theatre, Bailey's Cross Roads, Va. (10-15).

(*Indicates non-Equity).

Cyril Richard arrived in N. Y. Monday (10) from Australia via the Coast, to begin directing "Bonnie Blue Ribbon" for producer Jay Robinson next Monday (17).

'Fledermice'

Continued from page 51

newspaper disclaiming connection between the Met's touring "Fledermaus" and a local manager's ad for the Hurok troupe, and decrying the erroneous impression that a number of Met singers would be in the Hurok version.

The Met version will play a week's engagement in Philadelphia, do a week in Cleveland, two weeks each in Toronto, Chicago and Washington, with one, two or three-day stands in assorted towns around the country. The definite 18-week booking sked runs to Feb. 1, but negotiations are on for two weeks in L. A. in March, two more in Frisco, and so on, through April 3, for a complete season of 28 to 30 weeks. There's plan, too, to wind up with a N. Y. appearance April 14. Over a dozen Loew or RKO houses will be used on the tour, as well as regular legit houses and concert halls.

Met cast comprises Brenda Lewis (Rosalinda), Virginia MacWatters (Adele), Vera Bryner (Orlofsky), William Horne (Alfred), John Tyers (Falke), Donald Dame (Eisenstein), Kenneth Schon (Frankie), Jack Gifford (Frosch) and Howard Jarrett (Blind). Tallana Grantreva and Polajenko will be lead dancers (in a dance group of eight). John Crain, Laura Castellano, Robert Gauss and Lillian Shelby will be alternates.

Seven-Car Show

Donald Dame is on the regular Met roster, and Gifford was brought in last year to play Frosch in the Met's own "Fledermaus" performances. Miss Lewis was a lead in "Regina" on Broadway two seasons ago. Miss MacWatters was the Adele of the Broadway "Rosalinda" in 1942. Miss Bryner (sister of Yul "King and I" Bryner, although name is spelled differently) was alternate lead two seasons ago in Broadway's "The Consul."

Garson Kanin is supervising rehearsals, with Tibor Kozma as musical director, Kurt Adler as chorus master and Zachary Solov as choreographer. Met company will comprise 81 people, plus maids, wives, husbands, etc.—with 12 principals, eight dancers, 36 in chorus, 14 basic musicians (balance picked up locally), 10 stagehands, and a company manager. It will be a seven-car show, including three baggage cars.

The Hurok "Fledermaus" will do nine weeks of one, two and three-nighters, under local concert managements in regular longhair spots. It will give two performances in Washington on Oct. 20, at Constitution Hall. Equity is raising no objection, since the Hall admits Negroes in its audiences, and several Negro artists have been booked this year to appear onstage. The Hall has been slowly lifting its racial barriers, while avoiding publicity on that score.

Hurok roster includes ex-Met soprano Irma Petina as Rosalinda, Adelaide Bishop (Adele), John Pelletti (Orlofsky), Michael Bartlett (Eisenstein), Lloyd Leach (Alfred), William Schreiner (Falke), Tom Perkins (Frankie) and James Westerfield (Frosch). Westerfield is staging. Thomas Martin and Michael Kuttner will share conducting chores.

PRODUCERS

of Road Attractions:

include

RICHMOND, VA.

In your big city tour this season. A big week! A big gross! 300,000 people! A show-going town! Powerful promotion! Easy transportation! Only legit in 100 miles!

WRVA THEATRE

1280 Seats

Contact Jack Stone, Mgr., or USO Big auditorium attractions booked to 4,000 seat house.

AVAILABLE

ONE NIGHT OR LONGER

3,000 seat auditorium in Downtown Detroit. For information, phone or write:

MR. MAURICE WAGNER

Woodward 3-6006, 114 West Adams, Detroit 26, Michigan.

FORMERLY
PUBLICITY DIRECTOR FOR
DWIGHT DEERE WIMAN

TOM WEATHERLY

Publicity

Plays • Players
Pictures • Television

152 W. 54th Street CO 5-0780

ST. JOHN TERRELL'S MUSIC CIRCUS

Lambertville, New Jersey

TENT FOR SALE

Because we are manufacturing a new tent the Music Circus Tent atop Music Mountain, Lambertville, N. J., is up for sale. Tent is in A-1 condition, fire-proof, revolutionary design with only two poles in the entire tent. Size—140'x100', 9' side walls, road ends. Gear and tent complete, no stakes. Tent has been erected three times and taken down twice, and is fourteen months old. It is now on view playing to capacity houses at Lambertville, N. J., and also in Paramount's new short titled "Music Circus." Delivery date—Oct. 10. PRICE \$4500. Write St. John Terrell, Music Circus, Lambertville, N. J., or call Lambertville 951.

Literati

A Letter From Kay Stevens Chicago.

Editor, VARIETY:
Back from the Coast now. I was pushed out of Chicago because our doctor said I was about to fall on my face. I was not allowed to do anything while I was away.

Ina Claire delayed a trip to Mexico City while I finished up the immediate work and correspondence Ashton had planned. We then went to Alford MacArthur's lovely old house in Cuernavaca (Mexico) for a rest. I could not possibly tell you how wonderful Ina has been.

We finally came back to Ashton's San Francisco, where Ina now lives. I had a nice visit with Lolita and Coddie (E. D. Coblentz, Hearst publisher in Frisco), and was waiting for "little" Ashton to receive his ensignship at Treasure Island when W. R. (Hearst) died. It was so right that I was there. I felt Ashton would have liked it.

I got great comfort out of San Francisco. Now that I think of it, Friday, Aug. 17, was an extraordinary day for me: W. R. was buried, Ash received his bars, and George (Par director George Stevens, Ashton's nephew) "Place in the Sun" opened in S. F. I wasn't aware of it at the time; I was too concerned watching the final curtain descend on Ashton's and my life.

Little Ash and I then went to L. A. to visit with the family—and now I'm home again. I have several weeks of heavy work here to finish up the enormous amount of loose ends. I'm glad, perhaps it will do more than anything else to help me accept my loneliness.

I am eager to begin working on Ashton's material, but I shall hold off until I feel more rested and more certain my judgment is steady.

Ashton and I had a wonderful life—and I'm so glad we both knew it—every minute of our life together.

Mrs. Ashton Stevens.

American Mag's Pix Pitch

The American Magazine for the first time in its 75-year history has adopted a regular motion picture feature, starting with the September issue. It's all part of a concentrated pitch for movie advertising.

The new feature consists of a "Movie of the Month" selection for both color pix and black and white, with a page of stills and captions devoted to each. The September issue devotes its color "Movie of the Month" to 20th-Fox's "David and Bathsheba," and for black and white "Here Comes the Groom" (Par) and "Jim Thorpe, All-American" (WB) get the coverage. Black-and-white pix of lesser importance, according to the American's evaluation, are enumerated in a side-box.

Photog Annual Toppers

New York Times photos topped those of all other newspapers in the number of pix landed in "Photography Annual," collection of best contemporary photographs issued each year by Ziff-Davis. Times staffers who hit are Sam Falk, Patrick A. Burns, Meyer Liebowitz and Jacob Deschin.

However, a Milwaukee Journal staffer, Angus McDonald, placed three himself. He was assisted in one of them by a colleague, Henry F. Larson. Biggest singledanded achievement was that of Morris Gordon with five shots. Former newspaper photog, he's now with Western Electric magazine.

Working newspapermen contributed 12% of the 220 prints in the volume.

A. S. Barnes' Sports Tomes

Fall catalog of A. S. Barnes includes "Greatest Sport Stories from New York Times," edited by Allison Danzig and Peter Brandwein, with yarns by John Kieran, Elmer Davis, Frederick T. Burchall, etc.; "Baseball Reader," edited by Ralph S. Graber; "Baseball's Greatest Pitchers," by Tom Meany, with foreword by Billy Evans, the former ump; and "Football Gravy Train," novel by Frank O'Rourke.

House has also published four 50c tomes in baseball stars: "Andy Pafko," by John C. Hoffman, of Chicago Sun-Times; "Bob Lemon," by Ed McAuley, of Cleveland News; "Yogi Berra," by Ben Epstein, of N. Y. Daily Mirror; and "Ewell Blackwell," by Lou Smith, of Cincinnati Enquirer.

CHATTER

Cartoonist Al Capp back from a European vacation.
Leo Guild's novel, "Seduction," a tale of Hollywood, will be published by Avon Books.

Fleur Cowles, editor of the defunct Flair, plans to publish the

mag each Christmas as a jumbo-sized annual.

Dr. Edgar F. Magnin's book, "How to Live a Richer and Fuller Life," will be published Sept. 17 by Prentice-Hall.

Legit press rep Harry Davies and Andrew Billings to publish in December a new monthly for deejays, "Disc Jockey Report."

Warren Munsell, Jr., and Bruce Bliven, Jr., have article in the Oct. Esquire, "Part Madness," on the tough job of auditioning for a play.

Dr. Bruno Furst, memory expert, has authored a 14-day series titled "Stop Forgetting" for the N. Y. Daily Mirror. It starts running Sept. 16.

Books specifically exempted from the proposed 50¢ third-class mail hike for the next two years as part of the U. S. postoffice plan to up revenue by almost \$400,000,000 annually.

Saturday Review Syndicate, a subunit of the Saturday Review of Literature, launched a new weekly travel column last week. Written by SRL's travel editor Horace Sutton, it's tagged "Travel With Me."

Irv Karpinet discusses Chicago's night life and music in October issue of Holiday, devoted to the Windy City. He notes that although Chi developed its own jazz style, it is still hospitable to other types of jazz.

News Lader, 80-year-old Kingston, N. Y., weekly, starts daily publication today (Wed.). It will appear as a tabloid every morning except Saturday according to publisher Chester M. Goldman who acquired the paper last May.

Maureen McManus is publicity head for Henry Holt & Co. and Patricia MacManus ditto for Viking Press, no relations, but plenty of intra-trade confusion for obvious reasons. On top of that they're good friends and cooperate on mutual treups on occasion.

Kenneth S. Glinger, editor-in-chief of Prentice-Hall's trade book division, treks to England and Europe in latter part of this month and early October to visit writers, publishers and literary agents. His annual trip abroad coincides this year with that of William R. De Luca, manager of P-H's foreign department.

P. M. Stone is prepping a history of the Castle Square Theatre, Boston, where a stock company flourished 1897-1920. He's seeking info from former players and relatives who may have scrapbooks, etc. Persons with material are requested to communicate with Stone at 12 Lexington Terrace, Waltham, Mass.

House Reviews

Continued from page 55

Chicago, Chi

and his songs and monologues get him over handily in the niteries. As for vaude dates, the rotund comic needs a big injection of chucklers in his routine. Neither of his choice bits—the Pullman porter and Texas number—generate much excitement here.

Sepia cleater Bunny Briggs gets the biggest response. Lad is one of the better tap dancers around, but needs much more showmanship to ring the bell. His staccato tap routines, otherwise, are excellent.

The Pitchmen are a better comedy act than the yocks indicate. They got three. Their best bit is the joke-reading item out of a dusty tome. Their assortment of weird instruments and gaudy gadgets fails to get across.

Merrith Old is a better than average contortionist who wraps herself in every conceivable position for 10 minutes. Unfortunately, the backbends do not sustain her for the length of the turn. She'd do better if her stint were more fully rounded.

Relief orchestra Bryan Farnon scores with a Latin instrumental sesh and does neatly on his "Brazil" vocal.

Olympia, Miami

Al Morgan, Sandy The Seal, Jimmy Jenae & Co., Minda Lang, Tenner & Betty, Les Rhode House Orch. "Alice In Wonderland" (RKO-Disney).

It's an all-family lineup this week, with "Alice in Wonderland" and most of the show making for visual and ear appeal for the youngsters. Enough stuff to satisfy the older segments should help build his through the run.

In topliner spot is Al Morgan, who appeals to the adult and teen-

age segments with his frenetic stylings at the keyboard and his vocalistics. Offers up a steady series of building pianistic and jasty songs for trim build. Kids at matinee listened politely. For the eve crowds he's tops.

Teens' spot is held down by Tenner & Betty, who combo tape and rope twirling for a zingy pace-setter. Minda Lang adds novelty with her whistling stunts. Works out full range from pops to folk, with trick of making tunes through her soles earning her healthy hits.

Magro stuff of Jimmy Jenae is fast, and smoothly handled. Purveys the standard assortment of card tricks, ciggies, with newspaper tear-up into production of batyard denizens a top climacter.

Show stealer is Sandy The Seal. The sea denizen is trained for usual balancing, but wraps up with impersonations of "typical" opera diva, an airplane, a politician. The vocal tricks bring house.

Les Rhode and house orch set matters off with special overture of Herbert's "March of the Toys." Back show aptly.

Capitol, Wash.

Washington Sept. 6

Arlene Dahl, Lewis & Van, Eddie Manson, (2), Tim Herbert & Don Saxon, "Cattle Drive" (U.).

Capitol's current bill is an example of standard, reliable vaude, all very pleasant, but lacking scintilla in any single department.

Headliner Arlene Dahl lives up to her screen buildup with dazzling good looks and eye filling black gown. Her routine, however, could stand laboring to bring it up to the promise of her strawberry blonde allure. It's all so-so, with no special style or class. Screen star, who has a pleasant set of pipes, is best with "Diamonds Are a Girl's Best Friend" and does well with "That Old Feeling." A little more of the same, and act could be hyped. Tees off with "I Love You So Much," which, despite her cliche with same tune in "Three Little Words," does little to get her up to her start. Also warbles "I Get Ideas" and "Sweet Violets."

Walks off to plenty of wolf calls, but mild mitt action. Comics Tim Herbert & Don Saxon are standouts. Their "roving reporter" sequence, playing on dialect types, and the "Dapper Dan" windup garner constant chuckles. Team has plenty of youth and bounce, and manages to capture galleries from teeroff.

Eddie Manson extracts sweet and hot music from his harmonica. Assisted by an able pianist, his act is tuneful and pleasing. "Rhapsody in Blue" is particularly well handled on both instruments. There's also "Dance of Comedians," "Ball Hail" and "Rumanian Rhapsody." Reaction of payees is fairly enthusiastic.

Lewis & Van do a satisfactory job of curtain-raising with fast, precise tap routine. Best bet is a Bill Robinson step-terp sequence.

Lewis & Van do a satisfactory job of curtain-raising with fast, precise tap routine. Best bet is a Bill Robinson step-terp sequence.

Berlin's TV Biog

Continued from page 1

and (2). It conveys the Americanism he has so long espoused.

The ragtime-to-rieches canvas of a songsmith, he feels, is but one of many kindred success stories. America, as a land of opportunity, has long made the Horatio Alger legend familiar. The Who's Whos are loaded with them. The fact that a songaloe happens to be more popularly appealing than the saga of a successful jurist, merchant, industrialist or manufacturer is the only distinction, because by the nature of show business Joe E. Lewis is better known than Roger Lewis.

Biopic for His Estate

Berlin's intimates know that, otherwise, he will never stand for a filmusical biographical. "If Elfin and the kids wait it after I'm gone, in fact I'll probably even set it up for them so that when I leave them behind," he has often said, "they may at least have a pattern of procedure." While he has been frequently "written up," he only regards the late Alexander Woolcott's "The Story of Irving Berlin" (Putnam's, 1955) as anything with a semi-official eye. This biog, now more than a quarter-of-a-century outdated and far richer because of the intervening years, is something that Berlin feels may be a fortuitous heritage to his wife and children.

However, the impact of TV and the Americanism it can reaffirm has modified Berlin's perspective on the "biographical" phase, at least so far as the new video medium is concerned.

SCULLY'S SCRAPBOOK

By Frank Scully

Gerard, Kas. Sept. 7.

As planets move in their orbits and come back in time from where they started, so it seems as if show biz can go just so far and then curves around and is back to where it started.

Vaude obviously has brought back vaude. It may have been the indirect cause of bringing it back to the Palace. It's quite possible it may even bring back burlesque. Not Minsky's, but Miner's. That was burlesque before strippers blew the whistle on their own form of entertainment. It was at Tom Miner's, remember, where amateur night and "get the hook" began. Everything from the late Major Bowes to the current Arthur Godfrey owes a great deal of its success to burlesque's amateur night.

Barney Gerard, now producing at Monogram, would be the guy to tap when this revival becomes inevitable. His obit was printed in 1910, but he's still very much alive. He just wrote and produced "According To Mrs. Howle" starring Spring Byington, a gem that treats the problem of juveniles much as the late Father Flanagan would have treated it.

David and Goliath Sans Sex

Barney was born on Canal St., a few blocks from Miner's Bowery. In fact, he got his first job there when he wasn't much bigger than a peanut and might have been mistaken for one in the gallery. In appearance he hasn't changed much. There wasn't much to change.

To begin with he was as small and as thin as a worn dime, and still is. How he dared to buck the burlesque buses of his day must have been due to having learned the story of David and Goliath on his mother's knee and resolving henceforth to play the role of David straight, lacking, I might add, the latter-day overtones that some belated lovers of burlesque have injected into David's love-life.

Despite a persistent pushing around by the big wheels of the show biz, Barney succeeded in revolutionizing burlesque. Annually, his "Follies of the Day" were sure to have novelty attractions that did a lot to raise this branch of show biz from the basement. He substituted pretty costumes for tights and good clean fun for dirty dialog. The swearing that Broadway took up 20 years ago Gerard banished from his burlesque shows 40 years ago. He did one "Follies" a year for 18 years. He even got his lowbrow laughs on Broadway by 1908, the first time burlesque crossed the tracks, and it was a sensation.

The opening night Broadway speculators were all over Lincoln Square but Barney refused to do business with them. So naturally they made a deal with the boxoffice. Barney forgot to lay seats aside for his family and so had to buy seats from the speculators, and at fat prices, too, because the show turned away thousands.

Diamond Jim Brady Won't Walk

This was a house that had failed with vaude and legit and was dark until Barney's "Follies" went in. Flo Ziegfeld sat in a box with Diamond Jim Brady. At the end of the first act the cast took 50 curtain calls, which was too much for Ziegfeld. He walked. He tried to get Diamond Jim to go with him, but Brady stayed for the whole show. In those days when Diamond Jim stayed through the second act that meant it was a hit. Joe Weber and Lew Fields sat in a box next to Ziegfeld and Brady and had a lot of fun watching Ziegfeld squirm through the first act. George Sidney, father of the Metro director, and Honey Roy Evans were among the first nighters.

Clay Miner, the oldest of the Miner boys, came backstage to congratulate Gerard. They were partners in the enterprise. Miner congratulated him but Barney, in shortsleeves, screamed, "Yes, but look at the wrinkle in that backdrop!"

He had to fight hard to keep his shows up to the standard that night had set at Lincoln Square, and that wasn't easy because he signed attractions like Jack Johnson, who gave his race more black eyes than he gave his opponent, and more than once threatened to punch little Barney in the jaw if he could find it. On the other hand, Gerard signed Joe Gans, who was as good a Negro as Johnson was a bad one.

Hippodrome wrestling, which is one of the mainstays of TV today, was introduced by Barney in one of his early burlesque shows. The wrestler was Leo Pardello. In fact, Barney had a wrestling match going on during a presidential campaign in one of his "Follies" shows long before that feature made "Of Three I Sing" such a hilarious hit.

Barney belonged to the George M. Cohan-Noel Coward school, because he not only could write and direct his shows, but on occasion could act in them. One night in Washington, standing in front of the Lyceum Theatre on Pennsylvania Ave. and talking to Pat Reilly, of Reilly & Woods, the conversation was interrupted by an excited stage carpenter who rushed out to tell Barney that one of the actors who played five parts in the show was too sick to go on. Barney rushed backstage and played the five parts.

He thought the bits so unimportant that in assigning dressing rooms he put the actor up in the scenery loft, which could only be reached by a ladder. Barney had to run up and down that ladder after every change. It nearly killed him. After that he realized how important the actor was in the show and raised his salary.

Barney broke down himself and was rated in a hemorrhaging condition to Liberty, N. Y. Gertrude Hayes was the star of all his "Follies of the Day," and when Barney had one of his many breakdowns she watched the show as well as he would have watched it himself. When he was sent to Liberty she would come up after the Saturday night show on a milk train and often leave by freight Monday mornings before daylight.

Their devotion was such that after she retired from showbusiness they married and during the last four years of her life, when she was critically ill and under the best specialists in San Diego, Barney commuted between Hollywood and the Scripps Hospital every weekend until she died.

He retired from burlesque in 1926 and repaired to White Plains, where he had made his home since 1912. But he couldn't stand retirement, so he dabbled in real estate.

Westchester's Delayed Take

The 1929 crash didn't touch him, but by 1932 the repercussions of that collapse reached Westchester County, and before Roosevelt closed the banks Barney's nest egg of half a million in real estate was just about washed away.

He had to begin all over and got a job writing shorts at Warner's in Hollywood. He was there one week, never wrote a line, and was let out before he could show what he could do. Then he got a small chance at Metro and did a short one called "A Friend Indeed," which ran seven weeks at the Carthay Circle with "Snow White."

He tried to interest them in "Bringing Up Father," but he had to go down the line to Monogram before he could get a producer smart enough to see there was money in George McManus beyond the fortune collected from the King Features comic strip. He got Eddie Cline, an old Keystone cop, to collaborate in the writing and directing of "Jiggs and Maggie," and to date has done five of these pictures, all substantial money-makers.

Vina Delmar, who was a daughter of Charlie Hooty, Sam Hearn (Schlepperman), Willy McIntyre, Johnny Dooley, Jimmy Huxsey, Phil Baker, Eddie Dowling, Harry Fox, Leon Errol, and George E. Stone were some of the names that began or were embellished under the guiding hand of little Barney Gerard. But his greatest discovery, and in Barney's opinion his luckiest, was meeting Gertrude Hayes and marrying her.

Broadway

Sonya Levien: Metro writer, in town for a short stay.

Brother of Dr. Irving Somach, w.k. in show biz, died suddenly at 60. He was a commercial photog.

VARIETY's Bob Chandler, now a p.f.e. at Fort Monmouth, N. J. to marry Eleanor Reiff in Brooklyn Sept. 29.

Roy Disney due in town in October and then goes to Europe on a big trip, but will take his family with him.

Tom Kieran (& Dineen Tavern, 44th and 8th Ave. landmark), fell or jumped from his 91 St. apartment. He was 75.

Joseph Hazen, Hal Wallis' production partner, returns the end of this month after spending most of the summer on the Coast.

Adolph Zukor, Paramount board chairman, left the N. Y. home office for the Coast over the weekend to view newly-completed product.

Dave Golding, ad-pub director of Samuel Goldwyn Productions, back in town after a week of huddles with Goldwyn on the Coast.

Elias Lapinere, RKO's general sales manager for Continental Europe, en route back to Paris on the Liberte following homeoffice meetings.

Test Carle due at the Paramount homeoffice tomorrow (Thurs.) for his first visit since appointed company's studio publicity manager in June.

VARIETY's circulation manager Edward J. McCaffrey became a papa for the third time on Monday (10); they have a girl and boy already.

Marion (Baby) (Mrs. Toots) Shor, with Collier's Tom Meany, did a good piece on "My Life With Toots" in the latest issue of the weekly.

Stanley Melba heralding the Coltilion Room's reopening with a cocktailery in advance. Yma Sumac and Artini & Consuelo the attractions.

Dancer Adam DiGatano recovering from a heart attack at the Menorah Hospital, Kansas City. He was overcome during a recent stand at the Hotel Muehlebach there.

David O. Selznick and wife Jennifer Jones, slated to fly to Europe last week, pulled a last-minute switch and booked passage on the Queen Mary three hours before it sailed.

Ceraldine Brooks and her sister, Gloria Stroock, due in tomorrow (Thurs.) on the Ile de France. Miss Brooks co-starred with Glenn Ford in a picture made in Paris and on the Riviera, directed by Rudi Mate.

Closing at the Toronto Expo last night, and opening today (Wed.) for a \$10,000 one-nighter for Hadaol in Kansas City. Jimmy Durante and his troupe troop into town this weekend for "two or three TV shows," meaning as many months.

Jerry Wald and Norman Krasna are held on the Coast another week for huddles with Howard Hughes, and will not arrive east until next midweek to assist in the personal hallyhoo of their two pictures, "The Blue Veil" and "Behave Yourself."

Delayed by an arthritic attack in Miami Beach, Ned Schuyler flies to Paris later this week, instead of sailing on the S. S. Liberte, and returns Sept. 27 on the Ile with Josephine Baker and Jo Bouillon, her husband-conductor, for their Romy engagement.

Passing of Galen Bogue, former manager for Irene Bordoni and Raquel Meller, puts finale to a Broadway name confusion when he and the late Gil Roag were contemporaneous. Both were chiefly active in the '20s and '30s. Bogue managed Gilda Gray whom he later married.

Publisher David E. Green is getting a wedding present from the Youth Festival officials for his handling of their recent Hhaca, N. Y. convention, in the form of free flight with the bride-to-be, Judy Ward, a model to Luxembourg, Paris and Capri, at which latter spot they'll be married. "I always knew I'd be sponsored when I finally got married," says the p.a.

Las Vegas, Nev.

By Bill Willard

Hoagy Carmichael a Flamingo first over weekend.

Axel Storaahl skied in to catch Frank Sinatra at Desert Inn.

Janita Hall, heading Flamingo's "Fell Revue" going over big.

Barbara Payton and Tom Neal seen around Desert Inn pool over weekend.

Mrs. Mary Brooks, daughter of the late Will Rogers, stopping at Flamingo.

Danny Kaye, in for a few days at the Desert Inn, spent a day out on hotel's big yacht.

Woody Woodbury up from

Clover Club in Miami to take stand at El Cortez Hotel.

Rosemary Clooney hits capacity biz at Thunderbird with reservation list filled well in advance.

Sammy Cahn, Jimmy Van Heusen and Les Robin among songwriters stopping at Desert Inn over weekend.

Living Fields, on honeymoon while performing at Thunderbird, has just clefted "So How Come You're Not Married?"

Jack Benny in to huddle with Chief Barker Ben Goffstein about Variety Club's School for Handicapped Children benefit latter part of this month.

Tony Pastor orch heads into Hotel Thunderbird after Rosemary Clooney's three frames, with big reunion between bandleader and his former vocalist planned.

Chicago

Jeff O'Donnell planned in to join "Skirts Ahoy" company at Great Lakes.

Marion Scott, Arden-Fletcher dancer, into Presbyterian Hospital for surgery.

Archie Herroff, Universal studio ad head, in with family visiting cronies at B&K.

Ambassador Hotel topper Frank Bering and family returned last week from Hawaiian vacation.

Pic actress Beverly Michaels in town last week enroute to Indianapolis for bally on "Pickup" (Col.).

Eleanor Parker and husband Bert Frieled in town for COMPO's "Movietime U.S.A." rally at Esquire Theatre. Actress takes off for Ohio tour this week to bally "Millionaire for Christy" (20th).

Two more strawhatters closed last week, Marshall Migstr' Salt Creek winding bow season with holdover of Lillian Gish in "Miss Mabel," and Chevy Chase finishing neat with Joan Caulfield in "Voice of Turtle."

Miami Beach

By Larry Solloway

Mother Kelly's shuttered for six weeks.

Gerry Dietz, local Hammond fave, into Albion Hotel Lounge.

Charlie (ex-Yacht Club Royal) Adler in town at the Delano for varash.

La Schwartz, labor relations man for pic and show biz companies, also stopping there.

Art Green and his "Make Believe Ballroom" into new Mandel Roadside Rest.

Saxony held over Juan Cortes and Chavez in Shell-I-Mar Room. Phyllis Arnold featured in song spot.

Mammy's closed out Rush Hughes, who headed north, and is now casting about for midnight gabber.

Sans Souci Blue Sails Room joined September hiatus on acts. Holding Sacasas and Arne Barnett Trio until October convention activity starts.

Beachcomber being dickered for by Sid Vogel, Philadelphia club op, who plans on definite bring-in of Yiddish type shows, plus Roumanian cuisine.

"Detective Story," starring Robert Preston, first play in legit series at Roosevelt Playhouse to draw near-full houses. Carol Bruce in "Pal Joey" follows Tuesday (18).

Kitty Davis got married last week to a Los Angeles native. Giving up all interests here and heading west with him. Her club, leased to Sam Singer of Atlantic City's Harlem Club last year, up for sale.

Minneapolis

By Les Rees

Edyth Bush Little Theatre offering "The Nutt Family."

Les Paul-Mary Ford combo a Prom Ballroom underline.

Old Log also offering "British farce." See How They Run.

Art Tatum with Slam Stewart and John Collins at St. Paul Flame.

First Drama Quartette into Lyceum for three nights and matinee, Sept. 24-30.

Hotel Nicolett Minnesota Terrace has Burl Ives set Oct. 1 and Beatrice Kay Oct. 13 to follow Hildegard, who opens Sept. 17.

Atlantic City

By J. W. Walker

Club Harlem shuttered Tuesday.

"With summer season well washed up, hotels are preparing for convention business."

Vyette into Steel Pier Music Hall, with Shep Fields in Marine ballroom for summer season wind-up.

"Bazels and Yox" closed Saturday (8) night and opens in New York. Show did surprising business.

London

Nat Karson to Blackpool for looksee at shows there and also any new acts suitable for his Empire stageshow.

Malkor Gafni, American-Hungarian tenor, starts his concert tour in Germany, Scandinavia, Belgium, Holland and France late this month.

Alfred Nightingale, general manager for the D'Oyly Carte Opera Co. since 1947, resigned; will be succeeded by Frederick Lloyd, director of the Oxford Festival.

Hartley Power leaving "Biggest Thief in Town" at the Duchess to start rehearsals for his role in "South Pacific." His role will be taken over by Irish actor Liam Redmond.

Richard Murdoch and Kenneth Horne start new series on TV late in September. Titled "Over To You," script is by Anthony Armstrong, author, of legit success "Ten Minute Alibi."

Noel Coward's latest opus, "Relative Values," now in rehearsal starring Gladys Cooper, Angela Baddeley, Maxwell Reed, Ralph Michael. Show opens at Newcastle Oct. 15, and goes on a brief tour before its London production.

Charles Cairrol, with Paul, comedy clown act, goes to the Empire, in Nat Karson's stageshow, in October, depending on length of run of "An American in Paris" (M-G), which looks to stay six weeks. Title of production will be "Film Cavalcade."

While in Juan Les Pins, recuperating from serious illness, Al Burnett spotted American Herb Jeffries singing there. He immediately booked him to open for season at his Stork Club, opening Sept. 24, doubling into the Crystal Room.

Maurice Cowan signed pact with Sir Alexander Korda to co-produce filmization of R. C. Sherriff's play, "Home at Seven," for which Cowan held the rights. Ralph Richardson, who created the leading role, is expected to repeat his stage role, being under film contract to Korda.

Ny Norsk Ballet, which played provincial cities here, made London debut at the Embassy, Swiss Cottage, Sept. 3. Concentrating more on miming folk lore than stereotyped dancing their four presentations "Tyrians," "Mot Balade," "Truffadino" and "The Message" were warmly received.

Pittsburgh

By Hal Cohen

Jerry Goff to Canada following summer opera season.

Lee Corey, of WSW continuity department, off for 60 days of sightseeing on the Continent.

Jeanne Alexander elected president of the "Y" Triangle Players.

Irene Wolfson retiring as secretary on WB publicity to await a baby.

Variety Club resuming its regular Friday Family Nights this week (14).

Dave Lewis, KDKA, promotion head, and wife are vacationing in Atlantic City.

Beverly Michaels coming in Friday (14) to plug her Fulton-bound pic, "Pickup."

Playhouse will open 1951-52 season on Oct. 4 with John Patrick's "Curious Savage."

"Rose Tattoo" has been booked into the Nixon for two weeks beginning New Year's Eve.

Bob Rhodes too busy with Lee Keltson's band, so he has quit as pressagent at Bill Green's.

Randy Honeywell (Marilyn McCabe, radio and TV singer) have a January date with the stork.

Bill Falbo has a partner this time at the Monte Carlo; it's his new bride and act's now Bill Falbo & Sue.

Francis Mayville had to miss last two performances at his Wagon Wheel Playhouse because of a nose operation.

Zelda Schumann-Heink (Mrs. Arthur Willmurt, wife of Tech drama professor and granddaughter of late Mme. Schumann-Heink, accompanied Faye Emerson on quick trip to Europe.

Philadelphia

By Jerry Gaghan

Bob Corson, co-owner of Ciro's, is in Jewish Hospital for minor surgery.

Buddy Brees, former Art Mooney vocalist, started as a disk jock at WPEN (10).

Milton Saunders' orch started a season's run in the Warwick Room of Hotel Warwick (10).

Martial Singher, Met Opera baritone, has joined the faculty of the Philadelphia Musical Academy.

Show package of Duke Ellington, King Cole, Sarah Vaughan, et al., has been set for the Arena, Oct. 2-3.

Jerry Williams, WKDN disk

jockey, has opened a luncheon show at Webster's Restaurant, Camden.

The Bath & Turf Club, for two decades one of the leading night spots in Atlantic City, folded quietly last weekend.

Ben Kossower, former owner of Atlantic City and local niteries, has bought the controlling interest in Big Bill's, large midtown musical bar.

George Levin, manager of the Latin Casino, has parted company with the club, on the eve of the reopening of the town's largest niterie.

The renovated Garden Terrace room of the Benjamin Franklin Hotel reopened (10), with Earl Denny orch returning to bandstand Friday (14).

Rome

By Helen McGill Tabbs

Henry Ringling North here for two weeks.

Bricktop entertaining at the Rivoli in Capri.

Gene Tierney planned out for Paris and New York Sept. 3.

Barry Fitzgerald arrived here by plane to star in an Italian pic.

Hugh Shannon, American pianist, featured at Capri nightclub.

Marc Lawrence to Naples on location for Italian film, "Gangster's Vacation."

Actor Tony La Penna signed as dialog director for the new Paul Muni film.

The Joseph Cottens are motoring through Italy, Switzerland, France and England.

"Umberto D." Vittorio DeSica's latest film, in the cutting room. Will be distributed by Dear Films.

"Legend of a Voice," dealing with story of Enrico Caruso before he left for America, now on location in Terrenza.

Paris

By Maxime de Belz

(33 Blvd. Montparnasse)

Medrano Circus reopened with a big audience.

Lou Lober getting the UA office into full swing.

The Sam Zagons to Rome, Capri and then Cannes before homing.

Ethel Reiner of International Theatre mag in Paris for two weeks.

Roger Feral to have his "Femme Trouble" premed at Theatre Miehle.

Charles Claverie, of the Opera Comique, hurt in an auto smash near Laval.

Nadia Marculescu doing a long tour in the French provinces ballying "Great Caruso."

Horsing at night to be started this season in Paris on the Vincennes racetrack.

Bob Weiss to Cannes for a few days rest before taking his "Double or Nothing" unit home.

Raymond Rouleau ready to go to N. Y. to direct Anita Loos' adaptation of Colette's "Gigi" on Broadway.

Jean Ysaye-Bouchel, head of the Empire Theatre, reporting his house is latest addition to the Pierre Louis Guerin empire.

Lacy Kastner driving a miniature Simca until he gets his new Cadillac to replace the one a joy-riding chauffeur turned into a total loss.

Paris music fans going to Venice for the world preem of opera, "The Rake's Progress," to be conducted by its composer Igor Stravinsky, supported by the Scala (Milano) orch.

Venice

Harold French due in from London.

Margaret O'Brien here with her mother.

Bernard Kreisler here for the International Film Fest.

Jean Renoir here looking for locations for next pic, "The Golden Coach."

Spanish stars Paquita Rico and Lola Flores at gala Spanish jive in the Casino.

Kid stars Pierre Michel Beck, Isa and Jutta Guenther here for preems of their pix.

Orson Welles planned to London after yanking his latest pic, "Othello," from the Fest.

Irene Dunne, Gene Tierney and many other showpeople attended the fabulous Besteguy costume ball.

Canada Lee and Max Nossek up briefly from Rome, where they are prepping a Technicolor version of "Othello."

In to see the Venice Festival: Beatrice Lillie, producer Joseph Janni, Anne Crawford, Dulcie Gray, Norman Siegel and George Lacombe.

U. S. Minister to Luxembourg, Perle Mehta, guest at Radio Free Europe broadcast-luncheon on Excelsior terrace. Others included Irene Dunne, Welles, Miss Calvet, Bromfield and John McCarthy.

Hollywood

Dagmar in from N. Y. on vacation.

Rex Allen planned in from Detroit.

Maurice Evans planned in from N. Y.

Denise Darcel aired in from N. Y.

Mannie Frank and Vivian Blaine planned to Chi.

Jan Grippio in town after two weeks in N. Y.

Edward Earle celebrated 30th anni as film actor.

Eleanor Parker, to Cleveland for personal appearance.

Edmund Gwenn on the mend after a hernia operation.

Charles P. Skouras back in town after a quickie to Denver.

George Wenzlaff, screen moppet, has a new name—George Winslow.

Bob Hope will emcee the International Salute to Hollywood Bowl.

Eleanor Parker to Cleveland to start a 20-city personal appearance tour.

Mack Gordon recovering from injuries in auto crash near San Pedro.

Robert T. Frisch injured in a motor collision in San Fernando Valley.

Felix Ferry pulled out of Ferry-Pickman agency to hook up with Paul Small.

Julie Wilson to Omaha for a week's rest before resuming her niterie tour.

Lewis R. Foster returning to Paramount after a month of Alaskan touring.

Los Angeles County filed suit to collect \$3,230 in back taxes on Errol Flynn's yacht.

Eddie Cantor and George Jessel will emcee a dinner honoring Rabbi Edgar F. Magnin.

Judy Holliday in from N. Y. to report for work at Columbia in "The Marrying Kind."

Hal Beck became an associate of publicity firm now known as Foladare, Greer & Beck.

Actor David Brian's first wife suing him for \$11,050 which, she says, he owes her on a loan.

Joseph L. Mankiewicz threw a party to celebrate Walter Hampden's 50th anni as an actor.

Alfred E. Daff in town for studio conferences after global tour as world sales director for U.I.

Archie Herroff asked to Kansas City to speak at annual meeting of Commonwealth Theatres.

Guy Madison and Andy Devine guests of honor at California Admission Day celebration in Oakland.

Esther Williams to Chi for week's work on "Skirts Ahoy" at Great Lakes Naval Training Station.

Joan Bennett filed a court petition to prevent a bank from foreclosing a mortgage on her \$130,000 home.

Merrill Pye and Hugh Reticker will represent the Society of Motion Picture Art Directors in the "Movietime U.S.A." campaign.

Washington

By Florence S. Lowe

Phil Brito a click in last week's song stint at Blue Mirror niterie.

Vanessa Brown was here to meet local sports writers and plug her new starrer, "Basketball Fix."

Lex Barker in town with frau Ariene Dahl during latter's stint as headliner at Loew's Capitol.

National Production Authority film boss Nathan Golden back at his desk after a Canadian vacation.

Annual Variety Club dinner-dance and golf tournament, head-maned by Loew exchange head Jerry Adams, set for September 21.

Mrs. Drucie Snyder Horton, wife of John Horton, capital Universal rep, helping her father, Treasury Secretary John Snyder, launch the new bond drive.

Howard S. Meighan and J. L. Van Volkenburg, recently named prexies of CBS radio and television, respectively, to be feted next Monday (17) by web vetpee Earl Gammon, who has invited press reps.

Barcelona

By Joaquina C. Vidal-Gomis

Director Ricardo Gascon off to Madrid to direct a pic for Pecsca Productions.

Madrid Philharmonic orch at the Arriaga Theatre of Bilbao for three concerts.

Mexican pic player Chula Prieto returned to Mexico after having finished her work in "Tercio de Quites."

Mexican vocal trio, Los Calaveras, here again and will appear in Joaquin Soler Serrano's show at the Teatro Victoria.

In from N. Y. on his way to London, Maurice Chevalier arrived at Barajas airport and spent a few hours in Madrid where greeted by many friends and admirers.

OBITUARIES

WILLIAM Q. COWAN

William Q. Cowan, 49, theatrical agent and booker, died in New York, Sept. 7. Cowan was associated with RKO and Keith and booked acts in New York for the old Hippodrome and the 81st Street Theatre. He replaced Max Gordon in the Lewis & Gordon Agency when Gordon left to become chief exec of the Orpheum circuit.

In 1947 Cowan was assistant producer of the "Hour Glass" variety show on WNBT and in the following year he co-authored a half-hour TV series, "The Laytons," aired via DuMont. He was formerly in the ad department of VARIETY.

Surviving are his wife, radio-TV script writer Barbara Boothe, and a daughter. His first wife was Dagmar Oakland, of the Oakland Sisters, vaude act.

MARIA MONTEZ

Maria Montez, 31, screen actress, died of a heart attack in Paris Sept. 7. She was married to actor Jean Pierre Aumont.

Noted for her siren portrayals, Miss Montez made more than 20 films for Universal as well as a number of French and Italian pictures. She appeared in "Ah Baba," "The Arabian Nights," "Gypsy Wildcat," "Cobra Woman" and "South of Tahiti," among others. Her last film, "Sensuality," was made in Rome. Last winter she appeared on the Paris stage with her husband in his play, "Tlle Heureuse."

Surviving besides her husband are her parents, a daughter and three sisters.

FREDERICK WM. GAISBERG

Frederick William Gaisberg, 77, former artistic director of H. M. V. Records, British affiliate of RCA Victor, died in London Sept. 2. Gaisberg was responsible for the first recording of Adeline Patti in 1900 and he also engaged Enrico Caruso to make his first disks. The story of his career was told

"The Thing," with Holbrook Blinn. "Autumn Violin" and "The Long Road," latter written by her husband.

Surviving, besides her husband, is a brother.

GEOFFREY WHITWORTH

Geoffrey Whitworth, 88, founder and chairman of the British Drama League, died in Oxford, England, Sept. 9.

Whitworth founded the Drama League in 1918 and was its chairman for 30 years. Later he was governor and a member of the exec committee of the Stratford Memorial Theatre and secretary of the Shakespeare Memorial National Theatre Committee. He was also a member of the Joint Council of the National Theatre and the Old Vic.

GALEN BOGUE

Galen Bogue, 55, theatrical promoter and producer, died in New York Sept. 5. In the 1930s he had been manager of Irene Bordoni and had been a co-producer with the late Hal Skelly. He also figured in Raquel Meller's first U. S. tour. At the time of his death Bogue was associated with the Music Box Theatre, N. Y.

A sister survives.

CAL LEVANCE

Charles Waite, former vaude comedian known professionally as Cal Levance, died in Toronto Sept. 6. He toured the U. S. vaude circuits for 40 years and also appeared on Mississippi showboats as well as in early motion pictures. A sister survives.

AL KLEIN

Al Klein, 66, former vaude trouper, died Sept. 5 at City of Hope, a cancer sanitarium near Los Angeles.

Klein toured the major circuits for years with his brother as The Klein Bros. Moving to California

Friday (14) services. Two daughters and another son survive.

Robert Blackmore, 33, orch leader and operator of a drive-in theatre at Lawrenceburg, Ind., died from polio Sept. 5 in Cincinnati. His wife, two sons, a daughter and his mother survive.

Paul G. Trunick, 49, operator of the Penn-Lincoln Drive-In near Pittsburgh, drowned recently in Curve Lake at Peterborough, Ont. Survived by his wife, a son and daughter.

Wife, 77, of George K. Spoor, a pioneer of the motion picture industry, died in Chicago Sept. 8. Besides her husband who is still active, she is survived by a daughter.

Mrs. Rosalie Virginia Rehlin Kramer, violinist-singer and wife of A. Walter Kramer critic-composer, died in Truro, Mass., Sept. 6.

Col. Fred A. Prince, 68, retired army officer, West Point football star in 1906-07 and father of Bob Prince, Pittsburgh sportscaster, died in Los Angeles Sept. 4.

Mrs. Florence C. Waterman, mother of S. Barrett McCormick, RKO advertising director and T. Bidwell McCormick, RKO field rep in Denver, died in Denver Sept. 9.

R. P. Gillet, 74, who founded the Union Catholique du Theatre which wielded considerable influence on the French stage, died in Aix les Bains, France, Sept. 6.

Prince Antoine Ribes, 73, playwright in Paris, died Sept. 6. His works included "Le Jaloux," "Laquelle," "Quatuor" and "Un Heritier."

Arnold F. Braun, 50, sound engineer, died Sept. 4 in Hollywood after a three-month illness. He had been with Paramount 23 years. Wife, son and daughter survive.

Jean Baker, script supervisor at Warners, died Sept. 3 in Corona Del Mar, Cal. She was with Warners for 18 years.

William M. Gamble, 82, former chairman of the board of the Gamble Hinged Music Co., died in Chicago Sept. 2.

Frank J. Campbell, 72, co-founder and first proxy of Campbell-Ewald, Detroit ad agency, died in Madras, Ore. Sept. 9.

Frank Bonacchini, 52, proxy of corporation that owns the Coq Rouge Restaurant, N. Y., died Sept. 1.

Mrs. Elizabeth Pattee Wallach, 75, former singer and concert promoter, died in Newburgh, N. Y., Sept. 3.

Mrs. Lena Singer, 74, mother of Abbey Singer, film director, and Carl Post, publicist, died Sept. 4 in Hollywood.

Father, 75, of Red Hershon, Nat Goldstone Agency associate, and Ving Hershon, film editor, died Aug. 31 in Hollywood.

Alfred Pher, 71, veteran parking lot attendant at RKO, died Sept. 5 in Hollywood.

Father, 75, of Walter G. (Pee Wee) Hunt, trumpeter and orch leader, died Sept. 5 in Columbus.

J. J. Schaefer, projectionist, died in Dallas Sept. 3, while on duty at the Palace Theatre.

Selma Corbett, 61, vaude and radio actress, died Sept. 1 in Los Angeles.

Father, 78, of Daney Newman, legit publicist, died in Chicago Sept. 6.

Giuseppe Mule, 66, Italian composer, died in Rome Sept. 10.

MARRIAGES

Irene Eagar to Richard Wallace Harris, Dublin, Aug. 30. Bride is women's feature editor for Radio Eireann.

Connie Haines to Major Robert DeHaven, Beverly Hills, Cal., Sept. 7. She's a singer.

Muriel Rose Currier to L. Lynn Brumage, Portsmouth, N. H., recently. Groom is announcer at WJLN, Rochester, N. H., and former program manager of an Armed Forces station in Alaska.

Ruth Behringer to Herbert Osgood, Pittsburgh, Aug. 24. Both are musicians.

Naomi Crain to Stephen Radkoff, Cumberland, Md., Sept. 1. Both are Pittsburgh little theatre actors. Joan Pastin to Robert Wendler,

Pittsburgh, Sept. 1. Brides on staff of WDTV there.

LaRue Kubant to Tony Ponte, Pittsburgh, Sept. 1. Bride's librarian-engineer at WMCK there.

Phyllis Hoffman to Sam Jacobs, Pittsburgh, Sept. 1. Bride's with Warners theatre-department there.

Doreen North to Mal Klein, Hollywood, Sept. 7. He's film director at KLAC-TV there.

Jeanne Race to Al Woodbury, Phoenix, Aug. 14. He's a composer-conductor, she's a script girl for "Amos 'n' Andy."

Jean Wallace to Cornel Wilde, Los Angeles, Sept. 4. Both are screen players.

Elaine O'Brien to William G. McCarthy, New York, Sept. 1. Bride is with editorial department of the N. Y. Herald Tribune; he is a television-director producer with the J. Walter Thompson ad agency.

Audrey Barlow to William Ridgely Orndorff, San Juan, P. R., Sept. 4. Bride is the daughter of pianist-composer Samuel Barlow.

Ann Ray Yvonne Baker to Kenneth Hugh Allison, St. Thomas, Virgin Islands, Sept. 5. He is with station WSTA there.

Marion Rose to Tommie Neate, San Antonio, recently. Bride is local legit director, groom is with Arctur Theatre there.

Portia Hamilton to Sgt. Lester J. Sandberg, Los Angeles, Aug. 31. Bride is secretary to director Lloyd Bacon at 20th-Fox.

Felicia Monteleone to Leonard Bernstein, Boston, Sept. 9. Bride is a TV actress; he's a composer and symph orch conductor.

Juan Sanger to Robert Maidment, Spring Lake, N. J., Sept. 8. Bride is with CBS.

Mrs. Elinor Ralph Burke to Raymond C. E. Pryde, Baltimore, Sept. 1. He is copy editor of the Baltimore Evening Sun and its former radio editor.

Bunty Gordon, to Norman MacLeod, Glasgow, Sept. 3. She's daughter of Harry Gordon, Scot comedian, he's member of vocal outfit, Maple Leaf Four.

Madeline Holmes, to Victor Osorio, New York, Sept. 16. Bride is daughter of actor Taylor Holmes.

Terry Payne to Hal Fein, Aug. 25, N. Y. He's professional manager of Republic Music, Sammy Kaye's publishing firm.

BIRTHS

Mr. and Mrs. Edward McCaffrey, daughter, New York, Sept. 10. Father is circulation manager of VARIETY. It's their third child.

Mr. and Mrs. Delmar Daves, daughter, Hollywood, Sept. 1. Mother is Mary Lawrence, screen actress, father is 20th-Fox writer-director.

Mr. and Mrs. Ray Sandler, son, Hollywood, Sept. 2. Mother is a niece of Louis B. Mayer, father is a film attorney.

Mr. and Mrs. Pat Herbert, daughter, Albany, Sept. 2. Father is a member of Malcolm Atterbury's Playhouse company. There, mother was on theatre's staff last season.

Mr. and Mrs. Arthur Henley, son, New York, Sept. 3. Father is radio and film humor writer.

Mr. and Mrs. Jim Dillon, son, Hollywood, Sept. 3. Father is aide to George Bowser, Coast executive of 20th-Fox.

Mr. and Mrs. Tom Harmon, son, Burbank, Sept. 2. Mother is Elise Knox, film actress, father is TV-radio sports announcer and former collegiate and pro football star.

Mr. and Mrs. Bill Clark, son, Santa Monica, Cal., Sept. 7. Father is a sound engineer at 20th-Fox.

Mr. and Mrs. William Wellman, daughter, Hollywood, Sept. 7. Father is a film director.

Mr. and Mrs. Al D'Alto, son, Pittsburgh, Aug. 30. Father's on staff of Carousell niter there.

Mr. and Mrs. Art Gibbons, son, Pittsburgh, Sept. 5. Father's a partner in the Rothman-Gibbons ad agency there.

Mr. and Mrs. Robert Cummings, daughter, Santa Monica, Cal., Sept. 7. Mother is the former Mary Elliott, of the films; father is a screen actor.

Mr. and Mrs. Ken Hildebrandt, daughter, San Francisco, Sept. 4. Father is sales manager of KVA there.

Mr. and Mrs. Gerard I. Gentile, daughter, Cleveland, recently. Mother is former costume designer for Cleveland Playhouse; father is technical director and scene designer for Cain Park Theatres, Cleveland.

Mr. and Mrs. Ben Astor, son, New York, recently. Father is with Columbia Pictures International Corp.

Mr. and Mrs. Dan Paradise, son, Sept. 10. Mother is daughter of Harry M. Kalmine, president of Warner Bros. Theatres.

Flock of New Drive-In Pixers

Memphis

Memphis soon will be one of first city theatre centres in the south to build a new drive-in for Negroes. Definite plans were announced last week by N. A. Cook to construct a \$100,000 owner on the city outskirts of a Negro populated section.

Texas Drive-In for Negroes

Dallas

The East Garland drive-in opened here by L. C. Wiggins and Art Kypke. It is for Negro patronage and uses 16mm film.

3 Drive-Ins Opened in Indiana

Fort Wayne, Ind.

Three new northeastern Indiana drive-in theatres were opened recently, each designed to accommodate about 300 autos. Alex Kalafat, who formerly owned an indoor theatre at Garrett, Ind., is owner of the new Tri-Hi owner near there. Mallers Bros., Fort Wayne, are owners of the Bluffton drive-in near Bluffton, and the Sky-Vue drive-in, near Portland.

Open Three New Texas Drive-Ins

Sweetwater, Texas

New Park Super drive-in opened here by Lionel D. Maner. Has 2,040-car capacity. Because of the natural elevation the owner has no ramps or fences.

Caprock drive-in opened at Slaton according to Dan Pritchett, co-owner and manager. It has a 300-car capacity.

Slaton's second drive-in, the Circus, launched in that city by Bill McDavid. Owner is decorated in "big top" manner throughout, and has 300-car capacity.

Mass. Owner For Church Services

Boston

The 1,000 car Neponset drive-in, owned by the Redstone Circuit, loaned to the Council of Protestant Churches of Boston for a series of religious services which started here this month and will continue every Sunday morning until mid-September. Services are to be conducted by alternate Protestant ministers.

Regina Businessmen Run Owner

Regina, Sask.

Built at a cost of \$125,000, new Sunset drive-in here has accommodation for 737 autos. Owner, an independent, is operated by a group of local businessmen organized as Theatre Under the Stars, Ltd. President and manager is Phil Bodinoff, Regina, who is head of Phil's Theatres, Ltd., Weyburn, Sask.

3 New Houses in Texas

Mineral Wells, Texas

Walters Air Force Base Theatre opened here. It has a seating capacity of 900.

Hans Smith opened the new Irving Theatre at Irving. It is a 1,500-seater.

Pete Stollis opened the new Venus at Victoria. It was built on the site of the old Queen Theatre.

Brecher's New Theatre

Searsdale, N. Y.

Opening of Leo Brecher's new Plaza-In-Searsdale Theatre will be held tonight (Wed.). Inaugural pic, "The Great Caruso" (M-G).

Pix Forces Mass

Continued from page 4

to set up an all-industry network utilizing microwave channels, etc.

Attending the meet were Louis A. Friedman, MPAA theatre TV committee chairman; MPAA execs Edward Cheffitz and Sidney Schreiber, exhib chiefs Mitchell Wolfson (Womenex), Nat Fellman, Harry Kalmine, Harry Goldberg, all Warners; A. H. Chesnes (Paramount); William F. Cronin (Columbia); Robert H. O'Brien (United Artists); Lester B. Isaac and Joseph R. Vogel (Loews); E. J. Smith (RKO); Kenneth C. Royall and Vincent R. Welch (20th-Fox); Marcus Cohn, attorney reping the NETTC and Theatre Owners of America; Walter Riddle Jr., TOA; Ralph Cohn (Columbia); Wilbur Snaper (National Allied); Norman Gluck (Universal); and Theodore R. Black (Republic).

LOU CLAYTON

(Sept. 12, 1950)

You Are Ever With Us

Jimmy—Eddie
Louis—Jack—Julius

by him in his autobiography, "The Music Goes Round," published in 1942.

Although retired from the British recording firm, he served as its consultant.

HENRY A. MORTON

Henry A. Morton, 60, president and managing-director of the Odeon-Morton Theatres in Winnipeg and Saskatoon, died recently in Winnipeg. He started in the business as a doorman in Winnipeg in 1914, later managed and acquired theatres in that city, and in 1941 became an Odeon partner.

Survived by his wife and a daughter and a son.

DAVID SEARS

David Sears, 52, Irish playwright and drama critic, died Sept. 1 while on holiday at Beaulieu-sur-Mer, France. He won the Taitheann Award for his first play, "The Children of Thor," in 1928. His other plays included "The Dead Ride Fast," "Juggernaut," "Maeve of Connaught" and "The Jound Vine."

He is survived by his wife.

CLIFTON YOUNG

Clifton Young, 34, actor, died of asphyxiation in a hotel room in Los Angeles Sept. 10. Police said he apparently fell asleep while smoking a cigaret.

Young appeared in vaude with his parents at the age of five and two years later joined the "Our Gang" comedies as a juvenile villain. He left the screen temporarily at 13 to work in radio, but returned after World War II and was signed by Warner Bros.

His wife and son survive.

CAROLYN CLARKE

Carolyn Clarke, 55, former actress and wife of playwright Hugh L. Stange, died in New York Sept. 9. Miss Clarke appeared in many of David Belasco's stage productions and also was seen in such plays as "The Noose," "The Play's

several years ago, he kept busy playing bit roles in films.

LLOYD A. GOOD

Lloyd A. Good, 69, retired director of the Philco Corp., died Sept. 7 in Philadelphia. He was production manager of Philco for 15 years before his retirement.

Surviving are his wife, two sons, three sisters and two brothers.

VICTOR T. STREATOR

Victor T. Streator, 79, voice coach at New York's Metropolitan Opera in the early part of the century, died Sept. 1 in Springfield, O. He taught voice for many years at Oberlin, O., College.

His wife survives.

JAMES J. COLLINS

James J. Collins, 81, former vaude actor, died in Freeport, L. I., Sept. 5. He toured the Keith circuit as a straight man in comedy sketches.

Surviving are his wife and daughter.

EDMUND MACDONALD

Edmund MacDonald, 40, screen and radio actor, died of a cerebral hemorrhage at Veterans' Hospital, near Los Angeles.

He appeared in such radio series as "This Is Your FBI," "The Saint" and "Suspense."

PAUL E. BROWN

Paul E. Brown, 47, blind musician and brother of comedian Joe E. Brown, died in Toledo, Sept. 9.

He headed his own orch in Toledo in the 20s and as an organist, he played at hotels, niteries and resorts. His wife, his mother, a sister and another brother survive.

Mother, 67, of DAILY VARIETY advertising manager Charles Gerlach, Jr., died near Van Horn, Tex., Sept. 8, when a truck trailer broke loose and demolished the car in which she was riding. Her body is being shipped to the Coast for

PINKY LEE... BIGGEST SMASH HIT IN PALLADIUM HISTORY for a LONDON "UNKNOWN"

THE PEOPLE

By Herman Swaffer (Dean of London Critics):
"So another American variety star has been discovered by a Palladium audience!"

PINKY, a little fellow, was a small name on the bill on Monday—put in as make-weight—and he came on early.

Yet, so much was he a welcome reminder of the old music-hall at its best, that he triumphed.

So long and loud was the applause that rewarded his extravagant comedy that, at both houses, the Mock Triplets and the accomplished Florence Desmond, who followed, had difficulty in getting a quiet hearing. At all subsequent shows they had to precede him."

VARIETY

Palladium, London, Aug. 14:

"... despite galaxy of talent, the biggest reception goes to an unknown comic from America making his London debut. PINKY LEE comes on cold as an unknown quantity and walks off nearly a half hour later to be hailed as the newest Palladium hit. Myra.

THE PERFORMER:

"This was PINKY LEE's night of triumph."

THE STAGE:

"PINKY LEE, stopping the bill at the Palladium."

DAILY HERALD:

"PINKY LEE, an American comedian new to Britain, was the real star of the Palladium bill last night. His triumph was all the greater because his turn followed on the heels of Florence Desmond at the peak of her form."

EVENING NEWS:

"PINKY LEE is the sort of comic we pine for."

DAILY GRAPHIC:

"PINKY LEE deserved his ovation."

NEWS CHRONICLE:

"PINKY LEE has brains in his tongue as well as his toes."

SHOW WORLD:

"PINKY stops the show."

YORKSHIRE OBSERVER:

"PINKY LEE's night of triumph."

THE STAR:

"Reception that threatened to raise the roof was earned by PINKY LEE."

DAILY TELEGRAPH:

"A new American comedian—a Palladium success."

DAILY MAIL:

By Cecil Wilson:

"London's rapture in discovering another American named PINKY LEE."

Express MY
No. 241
PRICE SIXPENCE

PINKY LEE STOPS THE SHOW AT PALLADIUM

Tony Martin brings a New
Star to Britain



A LITTLE AMERICAN MAN WITH A FUNNY SUIT, A FUNNY HAT AND AN IMPEDIMENT IN SPEECH RAN ON TO THE LONDON PALLADIUM STAGE LAST MONDAY NIGHT AND STOPPED THE SHOW. UNKNOWN TO BRITISH AUDIENCES, PINKY LEE CLOWNEED, GAGGED, DANCED, SANG, PLAYED SYLPHIDE, AND SHOWED US WHAT AN EXPERIENCED VADEVILLE CLOWN, WITH BRILLIANT MATERIAL, CAN DO TO A VARIETY AUDIENCE. HE MAKES YOU SCREAM WITH LAUGHTER AND AT TIMES FEEL SORRY FOR HIM—AS ONLY A GREAT CLOWN CAN DO. HE HAS WARMTH AND HUMILITY THAT WORK THEIR WAY RIGHT INTO YOUR HEART.

Tony Martin who tops the bill in the man we have to thank for Lee's appearance for it was at his invitation Parnell had Lee on the stage.

Thanks...

... to TONY MARTIN for being so wonderful to me.

... to ED SULLIVAN for visiting the London Palladium on your flying trip to see my show and for your warming comment backstage:
"Pinky, you fractured them!"

... to VAL PARNELL for wanting me to stay over and co-star in the Palladium Fall Revue.

... to HARRY FOSTER, LESLIE MACDONNELL and HYMAN ZAHL for their friendship and help to make this trip to England a never forgettable event.

... to KATHLEEN WILLIAMS, chief booker for the Opera House, Blackpool, for your offer to sign me in your next Blackpool Revue.

... to all the men and women of the William Morris Agency and to my Personal Manager, Charles Wick, for their great help and belief.

... to the British Press for all the grand things that were said about me.

Personal Management:

CHARLES WICK and ASSOCIATES
342 Madison Avenue, New York, N. Y.

Direction:

WILLIAM MORRIS AGENCY



